



## **:necrophonie:**

**issue one**

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SCHALLSCHUTZ . JARL . KAOS KONTROL  
LANDFIRE . LUSTMORD . MK9 . NUIT ET  
BROUILLARD . OND . PROPERGOL  
SKM.ETR . SOMNAMBULANT RECORDS  
STEEL HOOK PROSTHESES



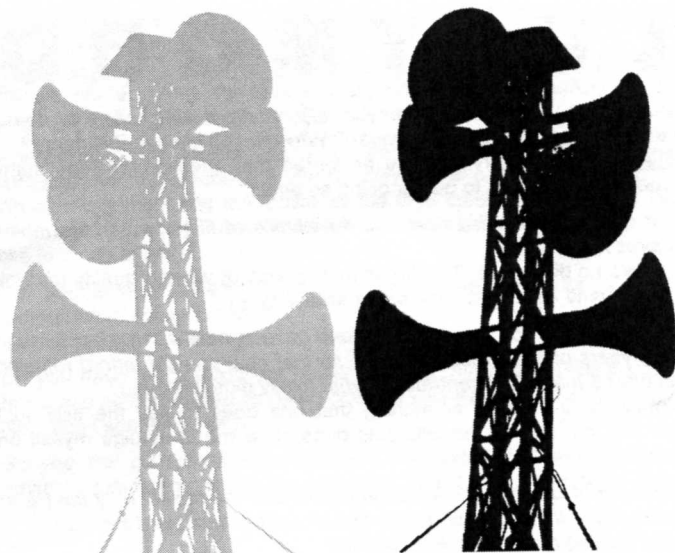
## Around Metempsychosis.

The transmigration of the souls, once the spirit/mind/conscience has left the dead body, was the first form in which appeared the idea of soul immortality. Word etymology comes from greek with the noun "psuchè", referring to the soul, "meta", to the idea of movement, and "ên", meaning towards. Anyone knowing about Plato's beliefs concerning that matter (it is in Phaidon) could feel a sort of reminiscence while hearing this: it is said that the souls have to reach essence during biological life, so that it gets light enough to rise above the celestial vault. But this was firstly taught

within orphism, eleusian mysteries and pythagorean sects, before being vulgarized by the philosopher. Homere says that the soul of the deads (named shadow or image, eidolon) wallows in the blood of the living men. Anyway one can find many echoes of this all along varied traditions and cultures. First egyptians believed that immediately after death, the mind would enter every animal being living on Earth before to reincarnate in a human body after 3000 years. This belief was later replaced by the conception of a realm of the death named Amenethès meaning "which gives and receives". Zarathustra would assert that with the judgement day the soul reincarnates in the very same body. Metempsychosis is not

"reincarnation", even if this very terminology is used however within buddhism: to think the individual within a continuum, but without this dimension of the individual as an inconstant reality, possible incarnation of entities. The buddhist law of self-generated suffering inevitably involves a moral dimension. There is also that belief, very common, that unpeaceful souls do come back under another form, might it be animal or more specifically human. This is also something very present in the celtic spiritualities, dead souls do not always reach the afterdeath realm, so there are many legends concerning ghosts, like in many areas. Atheists generally believe that when the body stops living and neuro-connections cease there is no more reason to assert that something would still be able to maintain any form of attention outside of the cerebral activity. The idea of death we have would be, according to many philosophers, linked to the "third person". We cannot use the verb "to die" with other representations, because death itself attends to the continuity of this process. The perception we have is thus based on our personal experience and how close to dead people known by the past we still can feel. And anyways, however people name or consider those things, one can be sure that the reality of death cannot be anything but a deep intimate feeling. Why explaining it with words and what for... When someone leaves, the void can be so intense that the vertigo of the space left by this absence makes one choke. Thus is the duty of time to work over this, and also a hope to pursue things achieved by the past. The remembrances of the persons become something like presences in an empty room inside our consciences, one of the most impregnable form of solitude, communion through silence.

Ⓜ.



At the moment of typing this, zine is almost completed, & I realize the result is not what I wanted, in case I did originally want something clearly defined. At least I can say I find it more conventional than I'd have wanted. It's just a matter of mediocre subjectivity as usual, nothing beyond that. Uninteresting, unoriginal, nothing new to offer, already done somewhere else, there was no need for one more publication like this. But it exists anyway. Featuring projects, sound artists, bands & labels, publishers, mailorders that I enjoy, find worth & interesting (for want of superior, truer criterions), regardless of their fame (or lack thereof) & market trends. Or maybe this is all full hypocrisy, & the only reason why this zine exists is because I'm looking for recognition among elitist spheres. Often interviews' questions are shit & that is deliberate. Recurrent themes occur reflecting nothing but vague posturing with no content. In regard of that & the delays, needlessly long time spent assembling this, my gratitude is due to all the persons who replied, then could have been waiting. Everyday life circumstances, dilution prevails. I must mention something crucial here: all this has been done on Microsoft Word with Adobe Photoshop inserts, on a 10 years old computer with 32 Mo RAM... What could take 5 minutes takes in fact 1 hour with that toy; this explains that. But the layout is anyway kept simple as a matter of readability. The english used here is the most basic one, often incorrect (the fact is that I usually speak french). Despite all this, anyone thinking of contributing whatever for eventual future issues is likely to do so, as long as it has some connection with our centres of interest. Although we like to be surprised. If only one thank, all gratitude goes to C. for the stickers. (september 2004)

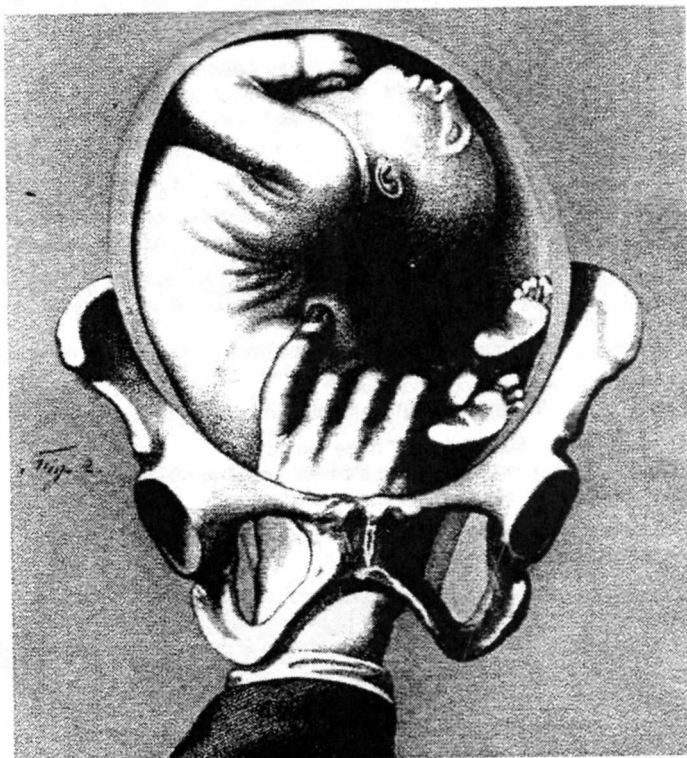


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# LUSTMORD

Most basic of questions, maybe still worth asking after all these years: what does "Lustmord" mean? Why did you choose this name?  
**Brian Williams:** Sorry, but I've answered that question way too many times over the years to bother doing so again.

Are you more satisfied now with the choice of films you create movie scores for?

There's no difference. They're all just movies of varying quality (or lack thereof) and it's all just a job as it's always been.

Could you say you gained some kind of recognition & respect through your years of Hollywood activities, so that now you can afford refusing an offer & mainly concentrate on what totally motivates you?

Not really, it's simply something that one does to pay the bills, just like any job. Having the bills paid does allow me to indulge myself on things like Lustmord though.

What about "Zoetrope"? Although I didn't see the movie, only the trailer video, still I think it must be the film closest to Lustmord's spirit you've ever created music for... Am I wrong?

Yes, it's the movie I'm most proud to have worked and it's the only one that was not just a job.

Where did the project come from? Who contacted you in the first place?  
 The director contacted me. He did so by email as he didn't realize that like him, I was in Los Angeles.

How long did it take to finish this?

All together it took over two years, mainly because it was done with a very small budget, which meant that filming and post production would occur when facilities offering help at reduced rates were free from other commitments.

Are you kept informed about the career of the movie?

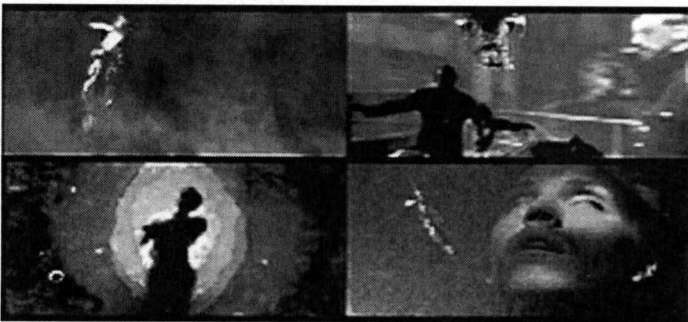
Very much so, the director became a good friend and I've been involved in attempts to secure a DVD release.

Any idea how many people saw it?

A couple of hundred, mostly studio executives in Hollywood.

What about distribution over Europe?

Currently there is no distribution.



"Metavoid" then... Probably because it has been long awaited, I think this album, at least some tracks, has been a slight deception for couple Lustmord followers, due to intermingled elements like emphatic melodies, rhythms, acoustic instruments, choirs, orchestral/"neo-classical" parts, panpipes,...

I've always worked on Lustmord without taking into consideration the wishes of others and what they think it should be or what I should do next. It is what it is. There are no panpipes on the album by the way.

The presence of Steve Roach & Paul Haslinger (former Tangerine Dream & Lightwave member, also did Coma Virus) on those tracks partly explains this.

Steve Roach contributed one sound on one track.

How did happen these collaborations?

Paul is a good friend, I know Steve through mutual friends.

Is an experience like "Metavoid" to be repeated?

I have no idea. It will if I feel that it's what I want to do. I have no plans to record a similar album in the immediate future.

Do you consider it an important step in your career?

No. Its just one album amongst many.

How do you see the evolution of the sound of Lustmord in the future?

There are some areas that I'd like to explore, but I don't know if I will. One thing I would like to do is collaborate and work with others more.

Which material/equipment/programs do you currently use?

Apple G4 Dual 1.25 Mhz. emagic Logic Audio Platinum. emagic EXS24II. Bias Peak 4.0, plus many other software tools, but those are my main ones.

How do you view the future of sound technologies? What do you think is the attainable limit of it all? Are we getting close to reach it?  
 It's not something that I really think about. As for a limit, the lines are always blurred. And it's always compromised by the quality of the playback system that the listener uses.

Apart from movie scores, would you be interested in getting involved with multimedia projects? Are you still playing live once in a while?

I'm currently recording the music for the third computer game that I've been involved with. I haven't performed live for many years, but would like to do so again.

Are you actually aware of the fact that you've influenced a whole generation of sound creators?

Ere... yes, that has been pointed out to me.

Do you have any interest for newer projects that might have a sound that could be considered as being close to your earlier works?

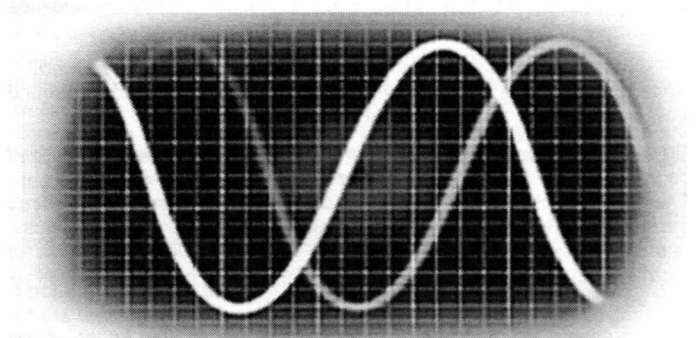
No, I don't see the point.

So you still go with the appreciation that you "don't see (or hear) anything interesting in blindly repeating things that have been done before"?

Correct.

Do you know projects such as Inade, Band Of Pain, Herbst9, Chaos As Shelter, Yen Pox, e.g.?

I know the name Inade, I haven't heard material by any of them.



Which musics, & specific bands/projects, do you listen to the most at the moment?

Dub, which has always been one of my favorites.

How did you come to collaborate with "breakbeat" related Hecate? Has it been Hymen/Ant-Zen asking? Are you satisfied with the result?

Hecate contacted me when she was about to perform in LA. We exchanged numerous emails and phone calls and became friends. A collaboration with her was only natural. People like her have much more affinity to what people like me did years ago than any of the so-called "dark ambient" acts in my opinion.

& what about remixing tracks of Mortis? Was Mortis a project for which you had interest prior to doing this?

I think he contacted me directly. I wasn't familiar with his material, but he's a very funny guy and we got on well.

Can you think of any other projects or "artists" whose work you'd like to remix someday?

There are many. I wish more would ask.

What has lead you to take the decision to stop Side Effects?

The music industry had changed and it was no longer fun.

You sometimes mention being inspired by the uncertainty of knowledge, the UNKNOWN. Did you ever had any experiences that could possibly contribute to step towards getting more in touch with this unknown?

Well... the unknown that inspires me is interesting because it will always remain unknown, so any attempt to "get in touch" with it would be futile.

How do you view death? Any idea what could be after?

I don't view it at all. It is by definition unknowable (see above).

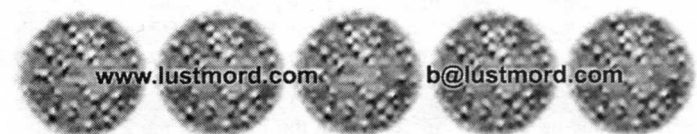
What has been the most vivid memory of your life so far?  
 Life.

What is the sight from the place where you live?

The outside world.

What's in the pipeline for Lustmord?

We shall see.



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>> Acknowledgement is due to LUSTMORD site webmaster for the images.





*You have more than 10 years of sound creation behind you now; but how old are you?*

In 2004 I am 34 years old, yet my sound work started in 1989 and 1993 was my first CD release. There were many early cassette releases before then and many performances.

*What was your musical background prior to creating your own sound?*

None at all. I was a frustrated visual artist then so I switched to sound work and I haven't been frustrated since.

*Do you feel your work has evolved much during this decade? If so, what do you think are the main changes between your debuts & now?*

There has absolutely been growth of course and changes yet the same essence has remained within the music and my drive to create music has only increased possibly due to an natural growing awareness of mortality. So my music will continue to change and grow within itself as well as myself in life.

*Will you keep on publishing as many records in the future, & be released on many different labels rather than fix on one? There are big differences actually from one of your 2003 records to another.*

Yes, there will be much more releases on different small labels. I prefer to work with many different small labels, especially in different countries. And its my goal to make each recording completely different from the next and as unique within its self. My work in the 90s seemed to be continuously themed-like sequels from each other but I don't wish to work that way any more, all releases will be treated completely unique, I feel this will be best for growth in my music.

*Which material do you use to generate your sounds?*

All sounds, any sounds. There are no biases or borders. I did have biases in sound source in the 90s but now the spectrum of sound is completely widened now. No restrictions whatsoever.

*Do you feel your music could have some spiritual dimension?*

I certainly hope so yet "spiritual" is a complexed and confused word unfortunately tainted by western religion to the point now that its embarrassing to even mutter the word in describing something. But I regard "spiritual" as something that cannot be intellectually defined or described and if attempted then it is no longer spiritual. That said this is the reason why it is very difficult for myself to define, explain, articulate my work because its completely spiritually driven and it's attempt to be created spiritually intense so to be received from the listener as spiritually intense as possible.

*With a lot of your tracks I get an impression of being immersed, drowning, blown away by an avalanche or cascade of magma. Do you think sound/noise can be a tool to redefine one's sense of space?*

Absolutely. That's the goal in many cases, not just in my music but music in general. To put the listener in another place spiritually.

*Are you still as dedicated to perform as you used to be? Are live performances something vital for you?*

Extremely dedicated, and it seems that the recording world is going down which is a natural evolution, I mean recording has been around for a little over 100 years and performing live is ancient and timeless. So yes is very important to be dedicated to live performances, it will never go away.

*What is a Daniel Menche show looking like in these days?*

Extremely intense, although it depends on PA size but the louder it is the more extreme physically I push it. The older I'm getting the more intense I'm getting. Difficult to explain why but after all these years I'm allowing myself to follow the music and have it take total dominance within myself as opposed to controlling the music. In the 21st century I've changed completely my approach to performing, there are no restraint, just pure sound and pure spirit. During performing I strive to

strip everything down to just these two elements, sound and spirit and it **MUST** be presented as intensely and physically extreme as possible. No themes, no message, no politics, no agenda, no intellectualism. Just pure and total energy.

*You have done couple collaborations, with Kiyoshi Mizutani or R.H.Y Yau among others; is this an important phase in your evolution?*

Oh yes it is. Now I feel its very important to collaborate in order to progress and learn allot about composition. Sharing other ideas and perspectives is very healthy. It's only in the 21st century that I realized this and collaborating allot now and also doing remixing projects. There will be some very exciting collaborations I'm working on in the future.

*Do you feel at ease with this "modern" world, all new technologies?*

In order to progress artistically one better be at ease with technology and more so to use it as the most efficient tool possible. So yes I am at ease or more so with new technologies. I embrace it completely.

*Any kind of utopia you'd secretly worship?*

I study Japanese samurai philosophy Bushido and ancient greek societies like the Spartans. Any ancient society that promoted the balance of the arts and physical strength is highly inspiring to me. Its a shame that today's modern societies has separated the teaching and encouragement of the union of arts and the human physique, thus creating very unhealthy and confused philosophy in today's artists and of course the most obvious the amazingly nihilistic physical health of our modern societies. It is my strong belief that each and everyone should be a walking, talking, breathing inspiration of the mind, body and spirit in order to influence the present younger generations to grow and inspire the next one. There is positive nihilism and a very unhealthy nihilism and its shameful that so many choose very unhealthy nihilism to spread among the younger generation. I'm hopeful of course and I'm dedicated to my music to hopefully inspire the younger generation and thankfully I have gathered a very healthy and supportive younger audience for my work.

*Do you have a main goal, is there anything you'd like to achieve someday that you have not already, where do you ideally want to go, as a sound creator?*

I hope to compose and conduct vocal choirs in the future. Step outside of the technological aspect of music and apply my music toward vocal assemblies.

*Childish question, but how do you view death?*

I don't view death, I don't even see it, I will never see it. I'm too busy living! Much like the old quote goes "Get busy living, or get busy dying".

*What's in the pipeline? What can we expect from you in the future?*

More recordings of course and hopefully I wish to travel more to perform. Its my passion travelling and performing. So I really hope to spread my music as far as it can take me.

*Anything that could be worth adding as a conclusion?*

My gratitude is immense for many people who have supported me and helped me to expose my music, it's incredible for me and it's a strong fuel for myself to continue making music. I am incredibly fortunate to have the best audiences and to meet amazing artists around the world. My audiences seem to be very personal and extremely sincere. It means so much to me all the support I've gotten throughout the years and I'm dedicated in making music long into the future for generations to come.

**Daniel Menche / 3617 NE 44<sup>th</sup> / PORTLAND, OR 97213 / U.S.A.**

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# JARL

*What does "JARL" mean?*

Oh, just some quick info concerning the name of the project. My name is Erik Jarl, so when I started I didn't know what to call it and finally just took my last name as the name. That is basically it. Then it is a little fun that Jarl is a very old I guess swedish name, we had this king Birger Jarl a long time ago. Actually my grandfather was called Birger Jarl, and I had that as my second name until I was about two or three years old, unfortunately my family has no connection to any kings, ha ha! We just come from an ordinary working family.

*Dare you give some more personal information, your age, where you live, what you do besides music, what your everyday life is like, what you feel towards your neighbourhood?*

I am twenty five years old, soon twenty six, live in the south of Sweden, try to concentrate as much as possible on music and to avoid regular eight ours work.

*What has been your musical trajectory? How did you come to interest yourself & get involved in atmospheric, ambient, death-industrial, power electronics? Which projects did you first discover, which are your favourites, which would you say have been a major influence for you?*

I first heard BDN, then Non and Whitehouse and became interested in this sort of music. But it was when I first heard bands like Genocide Organ and Anenzephalia that I realized I needed to do something. I was very interested by those repeated pulsating sound that GO have and the cold mechanical sound Anenzephalia have. Major influence for me I must say is MB and possibly early Tangerine Dream, I am a fanatic of MB, I don't know if that can be heard in my works since I am very careful, and not improvising the sounds as MB did; my sounds are more structured, especially my earlier works. Later influences has been Aube (his calmer works) and Troum. I came from another musical scene and was bored with that, searched for something new, more individual, which had no rules concerning aesthetics and how it should sound. I also wanted to deal with something that most people didn't now existed, like feeling I was almost alone listening to this kind of stuff, which I anyway of course not was.

*Do you work very differently when by yourself as JARL, & when collaborating in IRM? What are the most notable differences? Is your experience with IRM a determining factor for JARL, or are those two projects to be considered totally disconnected from each other?*

In the beginning I was responsible for all the sounds and mixing in IRM, and Martin handled vocals and the aesthetics. So in the beginning I worked more spontaneously with Jarl, recorded a couple of sounds and

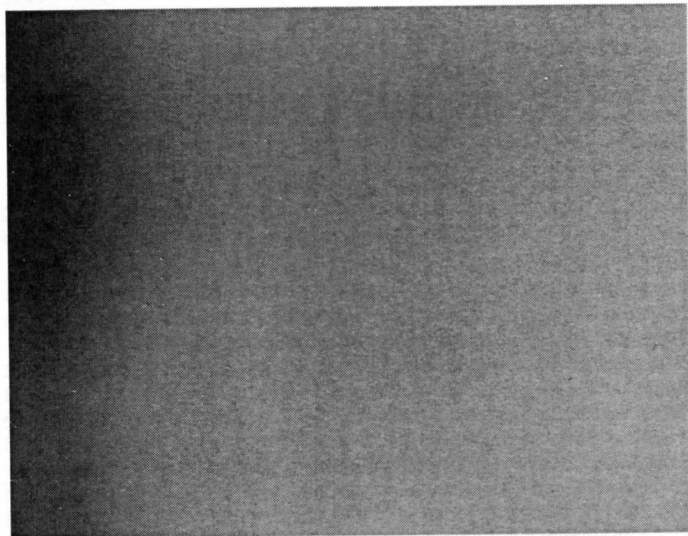
mixed it. I was into producing as much as possible just to have something of my own to listen to. With IRM I could work for months just with one song. So IRM was very planned, working six months with demos on a four track tape machine, writing adjustments for sounds and rehearsing before finishing recording it on an eight track machine. After a while I started saving sounds on minidisk and DAT, which saved me a lot of time so I didn't have to remember and write down all adjustments on for the synthesisers etc (I have no equipment with memory). Nowadays Martin is responsible for much of the improvised acoustic sounds (which can be heard on our forthcoming 2cd with IRM, titled "Virgin Mind") such as bass, chimes, gongs, etc and myself has more the role of the producer, to adjust sounds and doing the mixing process. Of course I still do a lot of the sounds and final adjustments, as well as acoustic sounds, but Martin is much more responsible in the musical process nowadays.

*Which material do you use? Do you need a certain internal state to create? Are you rather an improvising or preparing composer?*

I am very much a preparing composer, working with one sound and then adding the next, work very much with the mixing process, sometimes it can almost be too static and stiff, but I find it hard to improvise, need to think of the structures. I am not in the state that I try to create a sort of feeling or have a theme before I start to work. Of course I sometimes have a vision what sort of sound I want to achieve. As times go by with the recording of Jarl I usually get some words which I think describe the sound and atmosphere of the recording or how I generally feel which feels important to me. And most of the time the name for the release come from some of these words. With IRM Martin describes the theme he has in mind and what sort of sounds he think would fit the subject. Though on the early works with IRM, I worked on tracks without knowing what ideas he had and later gave him tapes with the tracks I was working on and often it suited his lyrics and aesthetics very well.

*A tape & 3 CDs so far - did I forget anything? JARL isn't that old, is it? Do you consider yourself prolific?*

I started recording Summer 1999 with Jarl since I wanted the sounds to be in the focus, because in IRM the vocals takes up a lot of space. Then I had no titles for the tracks, just a name for the recording divided in parts which puts the sounds even more in focus.



*Do you perform live with JARL? If so, how does it feel & what is the feedback like usually? If not, would you like to, are there any plans?*

At the moment I have not performed live with Jarl and I have no plans either. I have a lot of difficulty standing in front of a lot of people, I just can't handle all people watching. If I should play live I would like to have a theme or do something original or for example to have other people on stage to work with me. I think it is very boring just to see someone standing over a mixer for thirty or forty minutes with a backdrop or so. I really think it is much more interesting if you show something more of your own or if you play as much as possible live. We have played live several times with IRM with different results (sometimes with a lot of blood poured on big white sheets with self taken photographs) where Martin is the actor, singer and doing some live sounds, and I am in the background handling some live instruments and mixing the live sounds and the pre-recorded sounds. I would like to do more live sounds on stage but it is hard when you are just two persons.

*Would you describe your sound as "abstract"? Is there any feeling, or even state of consciousness, that you'd like to induct with your music? How do you regard the general response to atmospheric musics? Would you refer to words like "hypnotic", "mesmerising", "subliminal"?*

I view my sounds very personal. I want to create my own world of sounds and create a comfortable feeling, in a sort of solitude way where time has no meaning, a sort of timeless balance.



*Do you think philosophies, ethics, ways of life, even spirituality, or to some extent "politics", can mix with such music? In the context of our societies, could such sounds be anywhere free of interpretations?*

Yes I think so, though I don't think my music can be mixed with politics. I don't like political music at all, but I guess it's a good media for promoting left, right wing or whatever ideals some groups want to promote. I think it would be fantastic if music where free of interpretations and just focused on the sounds. To just leave it to the listener to make their own interpretations of the music. To often music is attached with subjects that eliminates ones own interpretations.

*Do you feel like being part of a network or "scene" at any stage, might it be as living in Sweden or at the scale of the whole world? How big is this feeling for you as a composer? Are there any aspects of this eventual "scene" that you are not at ease with, & on the contrary, are there any aspects that you think are very helpful for your activities?*

I feel pretty much individual, of course people can put you in a scene with bands who are alike, you have worked with, are in contact with or bands who are on the same record label. If you are on a label like CMI as with IRM I guess people compare you with the CMI scene or? I am not that found of being labelled as an ambient band, because then you get compared with all these dark ambient bands that seem to grow up like mushrooms everywhere, and very seldom I find this genre interesting. Actually I don't like to label my music at all. It just puts you in a certain genre. Maybe just industrial or electronic music with some acoustic elements I guess is a good description for me. I guess it is more easy to find a record label willing to put your works out if you are in a scene, but on the other side it can make it hard to find labels outside this genre.

*How important do you think the role of technology is for the kind of sound you have? Could you be creating music in another way without this technology?*

It isn't that important since I almost always use analogue equipment from the seventies and early eighties. So my music could have been done twenty years ago since I use the same equipment as then. On that point the new technology is not important for me. Of course to save music on minidisk, DAT and cd-r is a medium which relies on the new technology, as well as when I get the material mastered by the help of a computer.

*Do you think this planet, at least most of the humanity, could disappear, & how would you consider this event? How do you view death?*

Of course all this will disappear someday, everything just gets worse and worse and humans are spreading more and more filth around them. How I view death, it changes from day to day, but hopefully something better than this world.

*What do you ideally want to achieve with JARL?*

Future is uncertain and unstable for me, I just got this urge to achieve and create something, so hopefully record more material and release more records.

*What's in the pipeline? Future plans?*

Jarl will release two cds soon, one on Art Konkret called "Negative Rotation" which is older material recorded late 2000 - summer 2001. The other is a release on Tantric Harmonies recorded first half of 2003 called "Akatisi/ Somnolens", focusing on involuntary movements and increased need of sleep which maybe is the most minimalist recording I've ever done, focusing on just a few sounds for each parts. As well I have almost finished a new recording which has the working name "Fragile" for a possible release on Kaos Kontrol. Their cd-r label Nihil Market will also re-release my first tape "Woundprofile" with bonus material (originally released on the rip off label LSDO). I will also appear on a few compilations. For IRM, our delayed 2cd "Virgin Mind" will hopefully be released on CMI this spring or later it seems (no release date is scheduled yet). A cd-r consisting of early rehearsals and live material has just been released by Annihilvs, and we will appear on a few compilations as well. An old project by me and Lirim of Institut which is noisier material will probably be released by Annihilvs on cd in the future.

*Anything to add?*

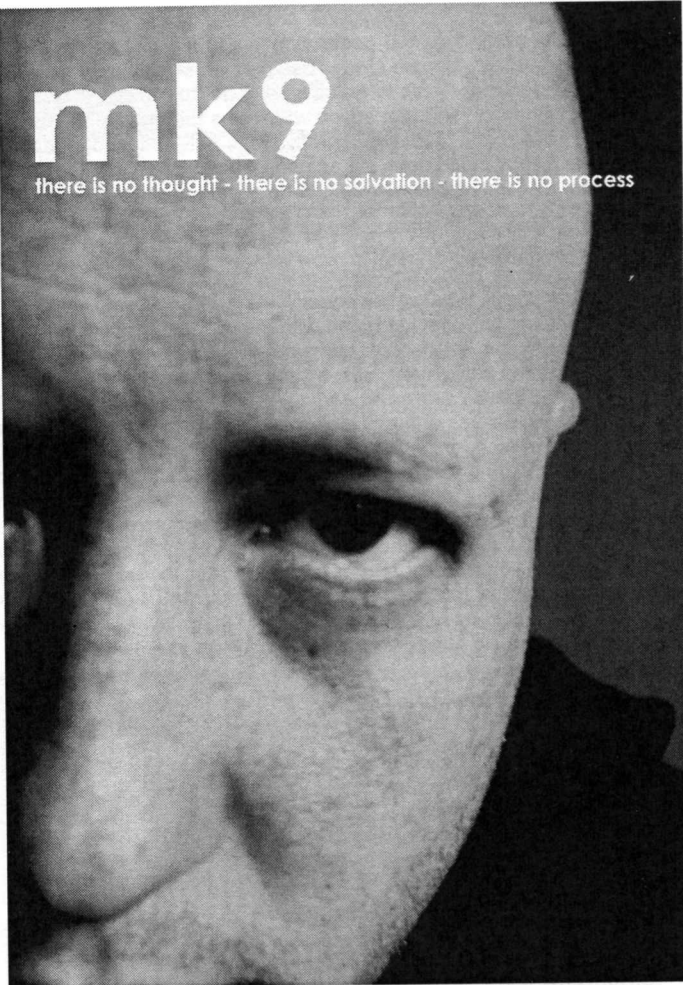
Thanks for recognising my work.



jarlatem@hotmail.com

# mk9

there is no thought - there is no salvation - there is no process



: to feel thoughts, to feel others in the negative realms and emotional cores. empathic abilities, empathic constitutions, empathic concerns, the thoughts mere tranquilizers of inner compassion and dismissal. i was in a room when i first heard and felt these levels of hatred and opiated pain. i was in a room like this, when the waves and stings of nerve ending rushes and skin flares began to encompass me. the world it does hate. the world does engage in hate. minute sensations of pain: a carving knife moving into the soft tissue of the breasts, he did all of this, carving her into obscurity. empathic, the wounds began to bleed until all of the blood was out and on the wooden floor boards of their house. i sat and saw this coming through his eyes and out of his heart. i saw it in flesh and it became mine. the world it hates. the night engages all the talismans of evil. hearts dressed in black and corruption, little drops of blood emptied from my spine, the nurse comes to remove more fluid, all of my joints are battered and decaying, all of my wants have become secondary to this constant wave of hatred that everyone is and feels, the cauldron of social destruction emanates and warms the feeders. mind antagonists selling short their own feed upon rape, avenues of illustrious murder. sacrifice the salvation for perversion, the shattered beings of abuse sip and lactate thought:

[real time exchange conducted september 13, 2003]

*Anything to say before I start bothering with questions?*

not really i think you should start firing away the questions.

*3 years of evolution under the MK9/Michael Nine monikers - what would you say are the most notable differences between what you do now & your previous work as Death Squad?*

i think it has allowed me more freedom personally. i am not expected to be what death squad was. the audiences started to anticipate and expect certain things at shows. once the element of surprise is lost... well what's the use. with mk9 they never know what to expect, and i think that is a good thing. i myself don't know what to expect either. so it works well on both sides.

*So you leave very much room for improvisation & chance?*

whenever there are vocals, most of it is improvisation. the foundation for all of the shows is the prepared video, almost a script. but my actions and interactions with the audience are always immediate. trying to get a sense of the energy and crowd, and see what can be done with it. sometimes even recording some spoken material before the show and using that as part of the underlying sound.



The mood you're in at each event must be a most determining factor... absolutely. when i first started performing live in a way i had to psych myself down. meaning people always use the phrase psych yourself up, to prepare to perform, i have to go down and get to a place of despair, to dig deep within and find that spark. which was the original reason for starting to make sound. a kind of therapy. so in a live situation, being in a good, nice happy mood does me no good. i have to tap into the stress and ultimate discomfort within myself, to do any performance.

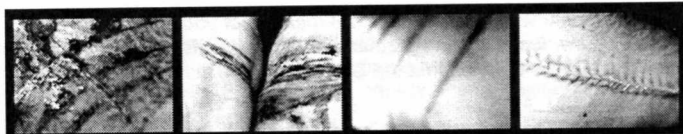
After having done much shows, toured extensively, it now seems (for my own interpretation of some of your writings) like you've lost motivation at some point, are getting over with it, fed up, doubting it could be worth it still. What's your actual feeling about playing live?

on a certain level, i am getting bored with the live shows. at one point i would receive some satisfaction afterwards. but i haven't really been that happy with the performances. in myself i guess the need to express and the need to create are never ending. recently though in the past 3 months, that creative energy is having problems. motivation is lessening. the reason i think is that i am not sure if anyone is listening, or if they ever did. and maybe that's not the real point. but if one person can get something and idea, emotion or thought from the pieces, then it might be worth it, just to have somebody understand something. to me makes it worth it. but the contact and input from the audiences is so few and far between, that i think often i am playing for the void. someone said the real point is that it is all pointless, and that is why we keep doing it. i myself am unsure about the future. and playing live. but we will see, i try to remain optimistic, always looking for internal inspiration.



Did you enjoy last year touring Europe again? Any anecdote from 7HZ tour 2002? What kind of reactions did you generally encounter? Do you see differences between playing live in USA & in Europe?

Europe was very interesting, it was the first time that Randy had been there. so his experiencing it was a fresh perspective for all of us. i think it helped us a lot. i always enjoy Europe more than the USA. i think there is more interest there than here. The most negative thing that happened on the tour was the fact that i was labeled a nazi by some left wing people in Linz, who then contacted other venues to try and stop our shows. this hurt me tremendously and i was ready to fly home. it was all because of a link on my webpage to TESCO and the fact that i played 2 shows with genocide organ in London and Leeds during the 2000 tour. that was thoroughly disappointing. one of the people from Linz came up to the show in Vienna, i got to speak with him. i didn't hold back. i was a bit rabid with him. i am not sure if it made any difference. but the person in Vienna who booked our show had connected MK9 with death squad, and he knew i was no nazi. in Berlin at Podewill i had a long discussion with the curator there, she was unfamiliar with any of my work, but again after talking she realized this was a bunch of nonsense. it is a huge long sordid affair. also Helmut Schaffer got arrested at one of the



shows in Graz his home town, he was dragged out of the venue, because he wouldn't show his passport.

Left wing, right wing... vague dated terminologies with fewest echo in reality that are used to divide & control. Are there any movement or group of slight "political nature" you might have some interest for?

well they were self proclaimed left wing. i myself... both sides right and left meet at the other end of the circle. i am on neither side, i have my own political beliefs and do not associate with either one. they are generalizations like you say, and they are in place to divide control and conquer us. in the USA we have the democrats and the republicans, sure there are some small differences, but ultimately it is still the same situation as when this country first started, taxation without representation. my beliefs and ideas have never been represented in political office, and they never will be. so we have these groups fighting each other in the public. and it really shows how blind the masses are. there is NO difference here. i think maybe the green party in some way, but they never have any real say in the states. also animal activists. we had a bomb placed near where i work at a bio chemical company that does animal research, i think 3 bombs were found there 2 exploded. no one was injured, but i see it as a better form of protest, than having a bunch of people getting arrested by the police. the fact that no one was injured is a huge thing for me and it is very important. if they could have destroyed the entire building without harming anyone, i have no problem with that.

Largest majority of people seem to consider the fact of having children as legitimate. What do you personally think?

that is a big jump in the conversation.... there are too many people on this planet for the way we use and waste the natural resources. it doesn't have to be this way, there is enough for everyone but that is not how it is. there is also a huge amount of orphans, i think if people want to have children they should adopt. i am mostly disgusted by breeders.

As I see it, too much humans behaving the way they behave today will destroy this planet, so our number should be limited, even reduced; & over this matter animals could be allies maybe...

the planet is dying more and more everyday. I was in a doctors office and i was reading Smithsonian magazine, it had an article about the selling of African animals to global zoos. i was fucking horrified. it seems like looting a dead corpse or stealing from the blind. Africa is so poor and here comes the worldwide global economy to continuously rape and pillage Africa. we should all be ashamed of ourselves as mankind for what we do. animals yes, they are our friends.

The dream insurrection... Any "utopia" left within you?

self government, socialism, kindness, destruction of greed, abolish money, global health care, free housing, free food, solar power.

In "Theological Genocide" there was I think an issue about the "use" of spirituality in eschatological situations. Are you still interested by such matters? What do you think about the distortion of spiritualities today - group pressure- in worldwide capitalist order? Your opinion on organized religions? & what about "survivalism"?

always interested, and maybe the end of the world already happened. religion is just another commodity, like faith. this is most apparent in the Catholic Church and Vatican City. spirituality is a very personal thing and should be kept that way. i am against organized religion. there are even parts in the Bible where Jesus even says that you don't need a church to worship in. survivalism i guess is something that we all do. some more than others. in the states they are seen as crazy lunatics. but i have considered at times moving away from everything to the woods and just live off the land. America is on its way to being a bankrupt country, in 50 -100 years it may become another poor nation. one can only hope. but the survivalist exists in each one of us. maybe that is why we are still here in such a fucked up society. some hope possibly.

Which problems do you think are the worst in the world today?

besides America... greed, global control and strategies of domination. innocent slaughtering of poor people in far off lands. ignorance, apathy global warming. the inability for people of different cultures to accept other cultures. and older cultures stuck in their ways of outdated customs that harm the individual. this last culture part is kind of interesting because that statement kind of contradicts itself. i think it has to be respect for customs, but when you challenge these customs as an outsider, you are infringing on those people's rights. kind of like a sword with no handle that you want to use as a weapon.



*Can you share with us the most vivid memory of your childhood?*

i have a few. watching the vietnam war on tv. watching the burning of the house in los angeles that the SLA was hiding in.

*What was "S.L.A."?*

symbionese (spelled wrong) liberation army. they kidnapped patty hearst, they were considered a terrorist group. they were fighting for the poor in california, san francisco bay area specifically. some of their demands was to give food to the poor. Patty Hearst was the daughter of a wealthy newspaper owner, i think it was the san francisco chronicle.

*How do you perceive the course of time? Do these memories look far away now? Are Death Squad years looking away behind too?*

time is relative, relative to what... they seem far away. i was speaking yesterday to jen (the girl who graciously toured with me in the usa on the 2000 tour) and we both felt that 3 years ago felt like a lifetime ago. i can remember all the death squad shows. i know it has all happened within the past 6 years. which i guess isn't that long ago in one sense, but then in another when i look at my personal growth and who i was then and compare it to now. it is definately a different person then and now. almost day and night, but maybe not so extreme, just very very different, i hope this michael sitting here typing now, is a little more defined and educated, which i think he is. definately a bit wiser too.



*It seems you express more of your own state of being now rather than more "sociological" statements if such a word is suitable, even involving the exposure of your private life. Would you say your internal state has been getting very much worse over the last couple of years?*

i think before it was easier especially with death squad, to go on about society and the horrors of mans actions. there were also a lot of internal expressions mixed with social statements. as for now, i kind of have set that aside, although the last show here at 7hz was dealing with middle east attack of the usa. George Bush on an aircraft carrier intercut with injured children from saudi television. so it was a very political piece and statement. i think my internal state as you put it, has remained the same, but i am just becoming more aware and in touch with it, so creatively or at least the output seems more introverted or introversion. i also believe and have read about as you get older depression and manic attacks can become more intense and even worse. i go back and forth emotionally and psychologically. it has just gotten more intense, currently i have gotten into a bad habit of closing off from the outside world, with a few exceptions, it is something i have to work on, a friend said she thought i am like an open cut, and all the stimuli from the outside world infects me. i have to learn how not to have that happen, almost to create filters for it. cause it can consume you if you let it.

*Absolute empathy... What is your definition of "obscenity"?*

good question, apathetic capitalistic consumption, current military actions by the usa, creating and testing aids on africa, racism, blatant ignorance, spending 89 billion to murder, and taking away from education and healthcare.

*Do you often feel the threat of losing the link with rational thought process, as fleeing from it through cathartic musical expressions? Or in the contrary use & divert rational, functional process into something less delimited, less embodied?*

yes i am worried about it constantly, but not entirely through musical expression. it can be a good thing too, i need to learn to let go of everything, always feeling confined and restricted, i need to let go of wanting things to be so controlled. i have a theory of partaking in controlled chaos, creating this for myself and existing in it. my mind though always seems to be there, less of control and more of chaos, the control is the part that gets up every day to go to work, and is able to interact with others of my species. and put up with all of the bullshit the outside world has to offer.

*You're a VERY prolific writer. Visiting often the "reasons that mean nothing" section of your website gives the feeling that we can follow you closely; & all other writings, leaflets given at shows, etc... So prolific that one could get the impression of drowning in it all. In your case, having thoughts written down seems like a vital need - a cure or a disease?*

both, i have been writing over 20 years, some periods more than others.... but i have always tried at shows to have a handout, done right before the show, to give a correct report of my mental status at the time of performing. also i think it is interesting to give something to the audience so they have a physical connection they can take home with them that is connected to any memories of the performance. it is therapy... someone asked one time, is all of that stuff you wrote true (in regards to the spastiks.com page), i said yes all of it, they also asked how can i write all that down and put it on the internet, i said it is easy, part of me doesn't care what people think, and part of me does, i have no problems admitting or telling what i am thinking if asked, why should i. private thoughts are still private, there is of course a tremendous amount of information i don't share like everyone else, but i also share a lot. maybe or definately it is for me most of all, more of a recorded self history of different emotional states, that can be viewed at a later time, for gaining self knowledge.



*Some of your texts, in fact most of them, leave readers astonished I'd say, giving the feeling that everything has been said & there's nothing more to add. Has there ever been someone who told you what you had expressed & written changed their state of mind, views, perceptions, or helped them going further more with their own inner visions?*

thank you. less than 10 times has someone told me anything like that, the last time was in rhode island this year. the person said "i know this might make any sense to you now, but thank you for getting that out of my head". i didn't know what to say, i understood him perfectly, there was nothing i could say except for a stupid fucking response like thank you. i gave him a 7" record, that's all i could do. i felt bad about that, i should have given him a hug or something. that's how limiting and limited we are. and i hate it. but it moved me very much again beyond words. people do write me occasionally, but very few keep up a continuous dialogue. the dialogue with you 2 has been probably one of the more intense and continuous ones so far.

*You mention somewhere, amongst others things, the idea of total representation, this idea of every part of a performance being linked & connected into each other...*

each part is an integral piece, writings, handouts, video, audio, performance. they are linked and connected, now i will not perform without video. i feel very strongly about this. as it is just as important as me being there. my only shortfall was on the 2002 tour, i brought photo cards with writings, instead of printing handouts out for each show, it was nice and less stressful, but it wasn't complete or true to me. i was



trying to buy a very small portable printer to take on tour, but i couldn't get it in time, so the shows suffered, at least in my opinion.

*Any authors worth mentioning as being influential?*

burroughs, bukowski, lemm, artaud, debord, dick, paz, rilke, gysin, poe, rimbaud just a few.

*I heard about a project of collecting some your writings together in an anthology book, planned on Randy Yau's "Ausculture Research" label. When could we have the chance to be able to read this?*

well...that project, is still up in the air, it was supposed to be a cd and booklet about the "Intent" show in san francisco, but because i released a video of it, well that kind of destroyed the need for a cd of the audio. so we had discussed this, and he had wanted to try and make a book of that performance and the hostage show which followed in the next month. i feel it would probably take a lot of time and money to complete this, so it remains in the background for now. but it was just for those 2 shows.

*What about starting a psycho therapy? Do you get any support from it?*  
well, i have been seeing therapists on and off for 16 years. i found one recently and have had 2 sessions with her, i feel comfortable with her, it is too early to speculate if it is helping yet, my constant driving need to keep looking says something, i don't want to give up. for now it seems like a good match, although it did get very strange at the last session and uncomfortable of having to look inside at myself, too many defense mechanisms and locks going on.

*What is your relationship with drugs like? Is it an essential part of your life? Possible "delocker" or mean to overcome factual limits? Could you tell us exactly what you take, took, & what you wouldn't?*

here is a slogan i think the SPK used or i may have written it i am not sure... drugs keep me safe, drugs keep me sane. my drug use is occasional, it is a type of a self medication. i get the need and urge so i go ahead and address it, this varies from time to time, recently my drug of choice has been ecstasy, other than that it is easier to list the drugs i haven't done or won't do. i haven't done DMT or opium, and i won't do PCP. i particularly enjoy lsd and mushrooms, as well as heroin and whiskey, and of course coffee and cigarettes.



*What do you think about so-called "near death experiences"? Do you think what happened to you in Chicago summer 1999 could be regarded as that? How do you view death? Metempsychosis?*

i believe in reincarnation, or at least am hopeful that this soul exists. chicago was a fuckup and a very big mistake, i say it was an accident because it was, i was very good as to create a coma cocktail for myself. i know people say that they see things when they have near death experiences. i am not sure if that is what i had, i think of it more as my body and mind shutting down. i didn't see anything except darkness and emptiness, although my mother said i was fighting the restraints in the hospital i have no recollection of this at all. i remember being at my friends house watching kids the movie, next thing i wake up and i am in the hospital. it seemed immediate. death is a natural process of life and without it the other cannot exist or be. if i had died, it would have been a foolish mistake, very stupid, so there must have been a reason why it didn't happen perhaps. i think it is easier to say, it just wasn't time yet, whatever that implies. i am not afraid of it 90% of the time, i have accepted it and my own end as well.

*Recovery's at the length of a lifetime - & yet is "still something to accomplish"... What can we wish you in short or longer time terms?*

that is slightly confusing, i wish for a long term goal of sanity. i would like to continue on creative avenues of expression, whatever they may be, i am waiting for a sound transfer of a film that was completed now 2 years ago, i cannot edit it until i get the sound. i have a series of 3 short films i am writing now, and a longer set of 3 short films after that. 3

more ideas for full length scripts too, so i have to get off my ass and start on these things. i would also like to eventually publish a book of all the flyers from the shows i performed, and maybe even a book of writings. that's about it, maybe even come to europe in the spring, most likely alone.

*Who is Neural?*

neural one is myself, neural two is jen, neural three is a friend in los angeles. another concept that died.

*Already mentioned, but who is Jen?*

jen was the girl who toured with me, she is on the out patient cd, she lived in chicago and dialed the ambulance when i overdosed, she was also very strung out on heroine, now she is clean and has a baby girl.

*What do you think of the current noise/harsh/atmospheric/obscure electronics (some would say "post-industrial") network or "scene"? Any aspects of it that could bore, annoy, irritate you maybe? Which are the persons, projects, creators you feel closest to?*

i am good at alienation, the even more obscure of the obscure i seem to be closest too. but there are few in the obscure spotlight. i really enjoy CON-DOM and THE GREY WOLVES, as well as HYDRA, and GADGETTO. also listening to all of dark ambient stuff. as far as the scene is concerned, i chose to be away from it. i am sort of done with all of the networking and ambitiousness. it takes too much time to do all of that. that can be better spent of other things. i am tired of all of the misogynistic lyrics and themes it stinks of an absolute base fear. it contributes nothing except division, isolation and hatred... get over it. i hate being called power electronics. it is just sound. aside from that there are a lot of really amazing people doing good work that like always never get looked at. and there are a lot of people doing garbage. same old story, nothing really changes.

*Is the "Terrorist Project" still in the works?*

fuck !!!! ok, the only person who still shows interest in this is Mike Dando. i think he is actually angry with me, but that is my fault, i want to and don't want to put this out. i would love to hand over all the finished masters and artwork to someone to release it. but i know i should address this soon. it would be good to hear and listen to it especially because it is all pre 9/11. so it takes on a more pure aesthetic. as opposed to now with all of this diluted sense of the word terrorist. terrorist to me now means government sponsored hitman. like 9/11. but we will have to see. if it comes out it will have to come out this year, i just want to do it right and that's been the issue all along. it needs to have a good sized booklet. and most likely i will remove myself from the lineup for it, and give all the cd's away to the contributors. i just get frustrated with it and myself that was why the F\*\*\* happened.

*MK9 discography; what's in the pipeline?*

ok... i have some recordings of airplane black box recordings.

*Any final comment?*

not really, i appreciate all of this, and many thanks.

**MK9 : Michael Nine : Neural Operations**  
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DISSECTION INTERSECT EXISTS : positioned in the exact location of actuality, streaming possibilities of endless arguments and suppositions. ceasing never within and out of the tangents of communication, this is a desire to never end thought, now low and evil it seems to think ourselves into a borderless corner of self isolation division and negation. it is needed, these ways of self torturing absolutes, the end, the result, the conviction towards something more and real than this created reality we are force fed and slammed with. there has to be more than the tenements and open wound that is society. we are failing, and not even looking within ourselves, we are living and yet we keep murdering and slaughtering what innocence is left. If we begin any action or movement, it needs to start with the idea of self annihilation, this is a start, as unfortunate as it sounds. eliminate the being that causes the most misery, and it is just a reflection of i :



an immediate sense of nothing - chemically imbalanced - far from reach and much more tranquil

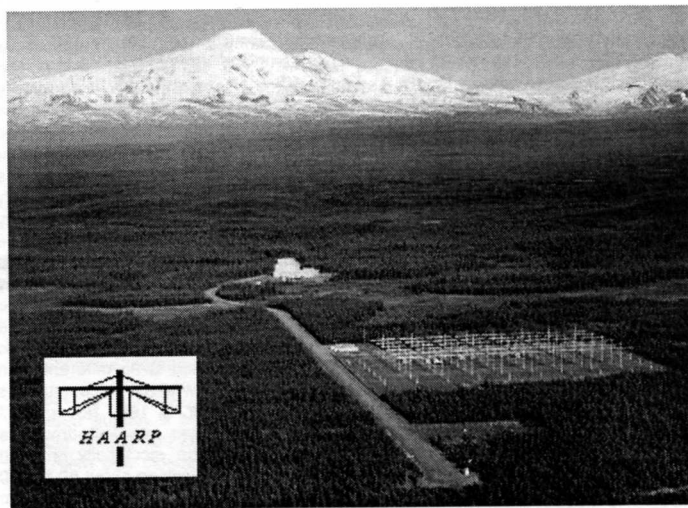
# PROVIDENCE INDUSTRIAL FEST II

MONO NO AWARE - MICHAEL NINE - PRURIENT  
RANDY YAU - NAVICON TORTURE TECHNOLOGIES  
PNEUMATIC DETACH - IMMACULATE GROTESQUE  
SCRAPE.EDX - PINE TREE STATE MIND CONTROL  
INDOZEIT - VIODRE - C2 - ORTHO - MOISEMAN 433  
ANTIGEN SHIFT - KARLHEINZ - EMIL BEAULIEAU

AUGUST 17 2003

:rhode island self review 8.17.03: decidedly thoughtless, plummeting in and out of severe retrospection, memories fogged and decaying, we continue on through, bits of fractional moments. they are adhesive to a continuing sense of being. this identity, have we been given it, has it been formed on its own, i can think of particular behaviors in exact situations, but they escape, they have become part of that history, who are we. images and instant subconscious movies, fill the sleeping artificial reality. composing, compromising and diluting. sound is such a small part of the pieces, though it is important, standing on its own sometimes, failing miserably at other times. images move as does the sound, then what. ideas in visual studies, or just the randomness of accidental perception. more so than not they fail. this subtlety and exploration of incoherence, can it be absolved, to create situations to illustrate something in another context. for who and for what. i do not know anything, i have no idea whether they are good or bad. i am not sure i care a great deal at all. sometimes i play the buffoon. but this is inevitable. perhaps in my recent years i have lost all of the edge of confrontational performances. perhaps it really is time to stop. am i receiving any type of satisfaction from them. are they affecting people, are they seeing something different. i am not sure. the compliments from some, are disregarded and i do not believe they are being truthful. i have my opinion, but i have been told that it is irrelevant. unattractive, aging, dancing about like a fucking circus clown and monkey, it all feels like failure, it is all reviewed and reworded as i sleep and try to forget it all, is it something. the last one being something i feel strongly about, spoken words, disassembled dialect and images that set in themselves some sort of idea. the actual presentation and actions i do are also just as important, no microphone, banging my head on the floor in frustration. separated ending and writings thrown to the floor. this is part of it. this is the definition. discarding what is not needed. should have written more. should have practiced more. feedback hell. high end audio cluster fuck. no device to maintain structure, no situation to redeem the rest of it. fucking brain lapse, energy stimuli, resonant disharmonic impedance. so it becomes something of the past now. having been done with it. my fuck ups, anti actualization's and incompetence shown through. deliberate or just irrational accidental suffocation. perhaps the creativity is gone and dead. i am not sure. these things, the sound is only a minor part of it. it needs to be a complete piece, perhaps someday without me. these are small portions of what i am thinking and not thinking. atypical moments along the corridor of this reality. to entertain, to mock, to justify, to reduce the sonnets and foundations of everything down to a single moment in time. swollen and sudden juxtapositions of ideas. not necessarily making any sense. my frustrations are my own. but it seems so limiting, in this way. what is gained by the viewer, is it still entertainment. and is it supposed to be that. i can not answer any more of these questions. the "why" show, without me speaks for itself, though i will acknowledge i do add something too, as randy and a few people at the show said. i believe my presence possibly intensifies the environment. myself and mr yau were both in the audience. besides dom of pruriert. so that's three. so then they become more powerful, because they are challenging that space, or the dead zone. what is more important, movies or sound. i need to start writing the dialogue for the yelling film, as well as for the last one. though i am not sure what connection they all have. i think it is irrelevant.

now thoughts.  
placing a teaspoon of something, arteries smooth away the dynamic stress of everything, dripping supposition, interjects into the process of thoughts and spoken words. i filter my fainting motor skills, and i am left with silence, tranquil thirsty death, wishes for another friend, in the absence of light and ideas. hands by my side, i let go of everything, and caustically ride towards an immediate reason. passive cars and smearing faces, hide the interrogation of insight as i hide once again from the image of self.



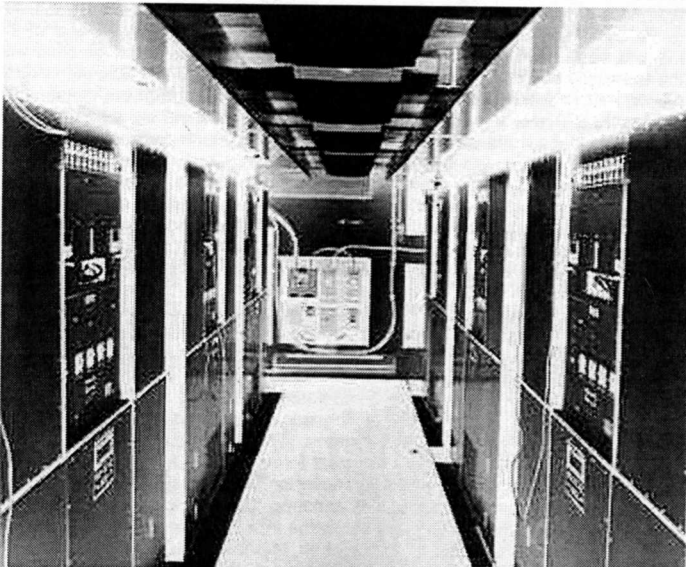
"Political strategists are tempted to exploit research on the brain and human behavior. Accurately-timed, artificially-excited electronic strokes could lead to a pattern of oscillations that produce relatively high power levels over certain regions of the Earth. In this way, one could develop a system that would seriously impair the brain performance of very large populations in selected regions over an extended period. No matter how deeply disturbing the thought of using the environment to manipulate behavior for national advantages, to some, the technology permitting such use will very probably develop within the next few decades."

Gordon J.F. MacDonald, geophysicist, specialist in problems of warfare.

The HAARP (High-frequency Active Auroral Research Project) was launched in 1993 on the basis of the scientific researches about auroral phenomenon, occurring periodically on polar areas of the globe, during which particles of solar wind reach the atmosphere. It all began with the researches of a well-known scientist of the early 1900's, Nikola Tesla, who besides gave his name to the electromagnetic unity of measure. The HAARP is the work of a Texas' physicist named Bernard Eastlund, furthering Nikola Tesla's ideas, as materialized jointly by the US Air Force & the US Navy. It is based in Gakona, Alaska, where borealis aurora can be perceived, then collected datas exploited about the chemical protection of the Earth in a politico-strategic mean of war. It is designed to "understand, simulate & control ionospheric processes that might alter the performance of communication & surveillance systems". The HAARP system intends to beam 3.6 gigawatts of effective radiated power of high frequency radio energy into the ionosphere, in order to: 1) generate extremely low frequency (ELF) waves for communicating with submerged submarines; 2) conduct geophysical probes to identify & characterize natural ionospheric processes so that techniques can be developed to mitigate or control them; 3) generate ionospheric lenses to focus large amounts of high frequency energy, thus providing a means of triggering ionospheric processes that potentially could be exploited for Department of Defense purposes; 4) electron acceleration for infrared (IR) & other optical emissions which could be used to control radio wave propagation properties; 5) generate geomagnetic field aligned ionization to control the reflection/scattering properties of radio waves; 6) use oblique heating to produce effects on radio wave propagation, thus broadening the potential military applications of ionospheric enhancement technology. The patents of Eastlund's inventions were the package of ideas which were originally controlled by ARCO Power Technologies Incorporated (APTI), a subsidiary of Atlantic Richfield Company, ARCO, one of the biggest oil companies in the world. What would this technology be worth to ARCO, the owner of the patents? After successful testing, they could make enormous profits by beaming electrical power from a powerhouse in the gas fields to the consumer without wires, they would have the military megaprojects of the future & huge markets for Alaska's North Slope natural gas, in cooperation with the University of Alaska Fairbanks. APTI was the contractor that built the HAARP facility. ARCO sold this subsidiary, the patents & the second phase construction contract to E-Systems in June 1994. E-Systems is one of the biggest intelligence contractors in the world, doing work for the CIA, defense intelligence organizations & others. E-Systems was bought out by Raytheon, which is one of the largest defense contractors in the world. Raytheon has thousands of patents, some of which will be valuable in the HAARP project. The twelve patents originally owned by APTI are the backbone of the HAARP project, & are now buried among the thousands of others held in the name of Raytheon. HAARP combined to Spacelab & rocket could deliver very large amount of energy, comparable to a nuclear bomb, anywhere on Earth via laser & particle beams. The project is likely to be "sold" to the public as a space shield against incoming weapons, successor of "Star Wars", or, for the more gullible, a device for repairing the ozone layer. That would lead, in fact, to generate transformations of the atmosphere in order to create invisible aerial border to detect nuclear or biological weapons with an ionic barrier. The center, that is a main laboratory & a thousand gigawatt energy generator, is able to produce a sort of magnetic rain in the atmosphere, destroying planes' guidance electro-magnetic systems. Those electromagnetic impulses were supposed to be provided with nuclear forms of energy. The principle that is roughly the same as sonars, would moreover be used to detect oil, or tunnels, or shelters. Another point: the signal was announced as a 1Hz-frequency emission, that is one per second, which is similar to the frequencies that command human brain. Besides, it deals about the heating of the atmosphere by high radio frequencies, what was revealed to the american public opinion in 1984 by a responsible of an US air army, who also said that such a weapon was able to deprive enemies from the ability to fight & alter their cerebral functions. With HAARP, the US military wants, in a first stage of development, to communicate with its submerged submarines by penetrating the oceans with ELF (Extremely Low Frequency) radiations, & to penetrate the land with ELF in order to search for hidden tunnels or other sites of military interest (a process known as Earth-penetrating tomography). In the future, a HAARP-type project could shield a



territory from intercontinental ballistic missiles, fry satellites, discriminate between incoming objects (missiles), enhance communications, & disrupt communications over a large area of the globe. & more. HAARP is intended to heat & lift a portion of the ionosphere above a selected location or locations on the planet in order to make a huge invisible "mirror" for bouncing electromagnetic radiation back to the surface of Earth. As HAARP's focused radio-frequency beams heat & boil targeted locations of the ionosphere, Earth's electrical system will be injected with a further excess of high-energy particles. No one really knows what happens when a saturated system is infused repeatedly with too much energy. When completely built, the tool will beam an immense amount of focused radio-frequency energy upward, heating & therefore lifting a part of the ionosphere. Informations from the military on HAARP continually downplay what it could do. HAARP publicity gives the impression that the High-frequency Active Auroral Research Program is mainly an academic project with the goal of changing the ionosphere to improve communications for our own good. HAARP will zap the upper atmosphere with a focused electromagnetic beam. It is an advanced model of an "ionospheric heater". Publicity documents insist that the HAARP project is no different than other ionospheric heaters operating safely throughout the world in places such as Arecibo in Puerto Rico or Tromsø in Norway. However, a 1990 government document indicates that the radio frequency (RF) power zap will drive the ionosphere to unnatural activities. The ionosphere is the electrically charged sphere surrounding Earth's upper atmosphere; it ranges between about 60 to 800 km above the Earth's surface. A point to remember is that the ionosphere is an active electrical shield protecting the planet from the constant bombardment of high-energy particles from space. This conducting plasma, along with Earth's magnetic field, traps the electrical plasma of space & holds it back from going directly to the Earth's surface. HAARP zaps the ionosphere where it is relatively unstable. If the ionosphere is greatly disturbed, the atmosphere below is subsequently disturbed, & there is a super-powerful electrical connection between the ionosphere & the part of the atmosphere where our weather comes on stage, the lower atmosphere. HAARP is the test run for a super-powerful radiowave-beaming technology that lifts areas of the ionosphere by focusing a beam & heating those areas. Electromagnetic waves then bounce back onto earth & penetrate everything. The image comes to mind of a spider on its web. An insect lands, & the web's vibrations alert the spider to possible prey. HAARP will be a man-made microwave finger poking at the web, sending out confusing signals, if not tearing holes in the threads. Put simply, the apparatus for HAARP is a reversal of a radio telescope; antennas send out signals instead of receiving. Avalanches of energy dislodged by such radio waves could hit us hard. Their work suggests that technicians could control global weather by sending relatively small 'signals' into the Van Allen belts (radiation belts around Earth). Thus Tesla's resonance effects can control enormous energies by tiny triggering signals. The key to geophysical warfare is the identification of environmental instabilities to which the addition of a small amount of energy would release vastly greater amounts of energy. "Small Input, Big Effect". Smaller ionospheric heaters such as the one at Arecibo are underneath relatively placid regions of the ionosphere, compared to the dynamic movements nearer Earth's magnetic poles. That adds another uncertainty to HAARP - the unpredictable & lively upper atmosphere near the North Pole. An acupuncture model is one way to look at the possible effect of multi-gigawatt pulsing of the ionosphere. If HAARP hits certain points, those parts of the ionosphere could react in surprising ways. Then imagine an array of the most powerful of such instruments, working together to focus a beam upward. Experiments at this power level would produce large changes in the concentration of charged particles in the ionosphere that would persist for some time & might even lead to permanent changes. Comparisons with activities earlier last century which caused unintentional & serious changes in the atmosphere, with effects worldwide, are obvious: the growing concentration of carbon dioxide in the atmosphere, & the damage done to the ozone layer that shields us from harmful ultraviolet radiation. Potential effects with the use of HAARP could be worse: impact the health of humans & other biological systems; change the chemical structure of the upper atmosphere & possibly alter the weather; affect human mental functioning. & purposely be used to affect human mental functioning. Possibilities are enormous.



HAARP is not an isolated experiment that would not be expanded. It is related to fifty years of intensive & increasingly destructive programs to understand & control the upper atmosphere. HAARP is an integral part of a long history of space research & development of a deliberate military nature. Basic to this project is control of communications, both disruption & reliability in hostile environments. The power wielded by such control is obvious. The military has worked for over thirty years on weather warfare methods, which it calls "weather modification". For

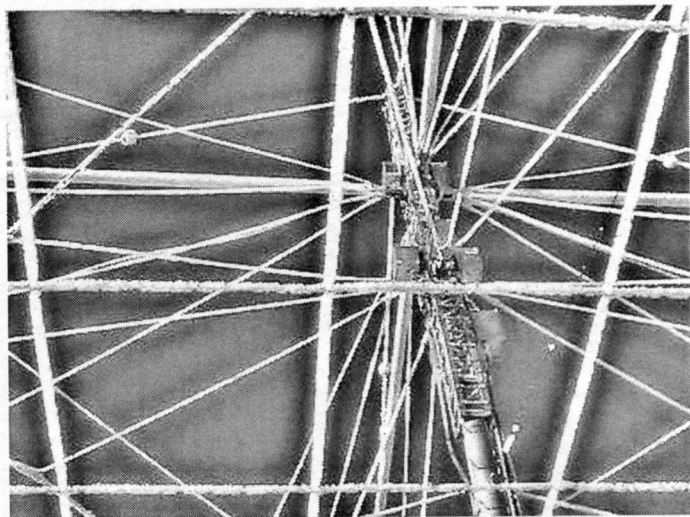
example, rainmaking technology was taken for a few test rides in Vietnam. The U.S. Department of Defense sampled lightning & hurricane manipulation studies in *Project Skyfire* & *Project Stormfury*. The military studied lasers & chemicals that they figured could damage the ozone layer over an enemy. Looking at ways to cause earthquakes, as well as to detect them, was part of the project named *Prime Argus*, decades ago. The money for that came from the Defense Advanced Research Projects Agency (DARPA, now under the acronym ARPA). Military interest in space became intense during & after World War II because of the introduction of rocket science, the companion to nuclear technology. The early versions include the buzz bomb & guided missiles. They were thought of as potential carriers of both nuclear & conventional bombs. Rocket technology & nuclear weapon technology developed simultaneously between 1945 & 1963. During this time of intensive atmospheric nuclear testing, explosions at various levels above & below the surface of the earth were attempted. Some of the now familiar descriptions of the Earth's protective atmosphere, such as the existence of the Van Allen belts, were based on information gained through stratospheric & ionospheric experimentation.

#### *Project Argus (1958)*

Between August & September 1958, the US Navy exploded three fission type nuclear bombs 480 km above the South Atlantic Ocean, in the part of the lower Van Allen Belt closest to the Earth's surface. In addition, two hydrogen bombs were detonated 160 km over Johnston Island in the Pacific. The military called this "the biggest scientific experiment ever undertaken". It was designed by the US Department of Defense & the US Atomic Energy Commission, under the code name *Project Argus*. The purpose appears to be to assess the impact of high altitude nuclear explosions on radio transmission & radar operations because of the electromagnetic pulse (EMP), & to increase understanding of the geomagnetic field & the behavior of the charged particles in it. This gigantic experiment created new (inner) magnetic radiation belts encompassing almost the whole Earth, & injected sufficient electrons & other energetic particles into the ionosphere to cause worldwide effects. The electrons traveled back & forth along magnetic force lines, causing an artificial "aurora" when striking the atmosphere near the North Pole. The US Military planned to create a "telecommunications shield" in the ionosphere. This shield would be created "in the ionosphere at 3,000 km height, by bringing into orbit 350,000 million copper needles, each 2-4 cm long [total weight 16 kg], forming a belt 10 km thick & 40 km wide, the needles spaced about 100m apart", designed to replace the ionosphere because "telecommunications are impaired by magnetic storms & solar flares"... The US planned to add to the number of copper needles if the experiment proved to be successful.

#### *Project Starfish (1962)*

On July 9, 1962, the US began a further series of experiments with the ionosphere. From their description: "one kiloton device, at a height of 60 km & one megaton & one multi-megaton, at several hundred kilometers height". These tests seriously disturbed the lower Van Allen Belt, substantially altering its shape & intensity. "In this experiment the inner Van Allen Belt will be practically destroyed for a period of time; particles from the Belt will be transported to the atmosphere. It is anticipated that the Earth's magnetic field will be disturbed over long distances for several hours, preventing radio communication. The explosion in the inner radiation belt will create an artificial dome of polar light that will be visible from Los Angeles". According to American scientists, it could take many hundreds of years for the Van Allen Belts to destabilize at their normal levels.



#### *SPS: Solar Power Satellite Project (1968)*

In 1968 the US military proposed Solar Powered Satellites in geostationary orbit some 40,000 km above the Earth, which would intercept solar radiation using solar cells on satellites & transmit it via a microwave beam to receiving antennas, called rectennas, on Earth. The US Congress mandated the Department of Energy & NASA to prepare an Environmental Impact Assessment on this project, to be completed by June 1980, & costing \$25 Million. This project was designed to construct 60 Solar Powered Satellites over a thirty year period at a cost between \$500 & \$800 thousand million (in 1968 dollars), providing 100% of the US energy needs in the year 2025 at a cost of \$3000 per kW. At that time, the project cost was two to three times larger than the whole Department of Energy budget, & the projected cost of the electricity was well above the cost of most conventional energy sources. The rectenna sites on earth were expected to take up to 145 square kilometers of land, & would preclude habitation by any humans, animals or even vegetation. Each Satellite was to be the size of Manhattan Island.

#### *Saturn V Rocket (1975)*

Due to a malfunction, the Saturn V Rocket burned unusually high in the atmosphere, above 300 km. This burn produced a large ionospheric hole. The disturbance reduced the total electron content more than 60% over an area 1,000

km in radius, & lasted for several hours. It prevented all telecommunications over a large area of the Atlantic Ocean. The phenomenon was apparently caused by a reaction between the exhaust gases & ionospheric oxygen ions. Between 1975 & 1981 NASA & the US Military began to design ways to test this new phenomenon through deliberate experimentation with the ionosphere.

#### SPS Military Implications (1978)

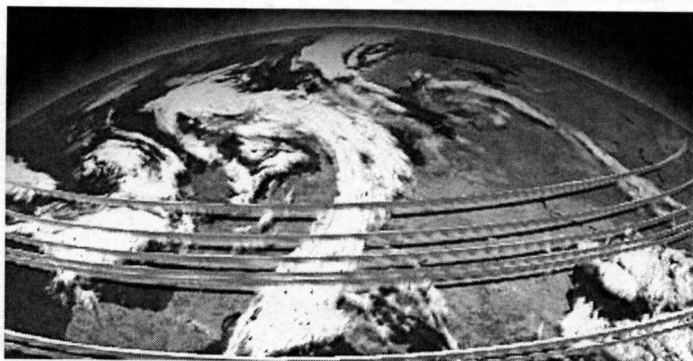
One of the most significant was the possibility of developing a satellite-borne beam weapon for anti-ballistic missile (ABM) use. The satellites were to be in geosynchronous orbits, each providing an excellent vantage point from which an entire hemisphere can be surveyed continuously. It was speculated that a high-energy laser beam could function as a thermal weapon to disable or destroy enemy missiles. There was some discussion of electron weapon beams, through the use of a laser beam to preheat a path for the following electron beam. The SPS was also described as a psychological & anti-personnel weapon, which could be directed toward an enemy. If the main microwave beam was redirected away from its rectenna, toward enemy personnel, it could use an infrared radiation wave-length (invisible) as an anti-personnel weapon. It might also be possible to transmit high enough energy to ignite combustible materials. Laser beam power relays could be made from the SPS satellite to other satellites or platforms, for example aircraft, for military purposes. One application might be a laser powered turbofan engine which would receive the laser beam directly in its combustion chamber, producing the required high temperature gas for its cruising operation. This would allow unlimited on-station cruise time. As a psychological weapon, the SPS was capable of causing general panic. The SPS would be able to transmit power to remote military operations anywhere needed on Earth. The manned platform of the SPS would provide surveillance & early warning capability, & ELF linkage to submarines. It would also provide the capability of jamming enemy communications. The potential for jamming & creating communications is significant. The SPS was also capable of causing physical changes in the ionosphere.

#### Orbit Maneuvering System (1981)

Part of the plan to build the SPS space platforms was the demand for reusable space shuttles, since they could not afford to keep discarding rockets. The NASA Spacelab 3 Mission of the Space Shuttle made, in 1981, "a series of passes over a network of five ground based observatories" in order to study what happened to the ionosphere when the Shuttle injected gases into it from the Orbit Maneuvering System (OMS). They discovered that they could "induce ionospheric holes" & began to experiment with holes made in the daytime, or at night over Millstone, Connecticut, & Arecibo, Puerto Rico. They experimented with the effects of "artificially induced ionospheric depletions on very low frequency wave lengths, equatorial plasma instabilities, & low frequency radio astronomical observations".

#### Innovative Shuttle Experiments (1985)

An innovative use of the Space Shuttle to perform space physics experiments in Earth orbit was launched, using the OMS injections of gases to "cause a sudden depletion in the local plasma concentration, the creation of a so called ionospheric hole". This artificially induced plasma depletion can then be used to investigate other space phenomena, such as the growth of the plasma instabilities or the modification of radio propagation paths. The 47 second OMS burn of July 29, 1985, produced the largest & most long-lived ionospheric hole to date, dumping some 830 kg of exhaust into the ionosphere at sunset. A 6 second, 68 km OMS release above Connecticut in August 1985 produced an airglow which covered over 400,000 square km. During the 1980's, rocket launches globally numbered about 500 to 600 a year, peaking at 1500 in 1989. There were many more during the Gulf War. The Shuttle is the largest of the solid fuel rockets, with twin 45 meter boosters. All solid fuel rockets release large amounts of hydrochloric acid in their exhaust, each Shuttle flight injecting about 75 tons of ozone destroying chlorine into the stratosphere. Those launched since 1992 inject even more ozone-destroying chlorine, about 187 tons, into the stratosphere.



#### Mighty Oaks (1986)

In April 1986, just before the Chernobyl disaster, the US had a failed hydrogen test at the Nevada test site called Mighty Oaks. This test, conducted far underground, consisted of a hydrogen bomb explosion in one chamber, with a leaded steel door to the chamber, two meters thick, closing within milliseconds of the blast. The door was to allow only the first radioactive beam to escape into the "control room" in which expensive instrumentation was located. The radiation was to be captured as a weapon beam. The door failed to close as quickly as planned, causing the radioactive gases & debris to fill the control room, destroying millions of dollars worth of equipment. The experiment was part of a program to develop X-ray & particle beam weapons.

#### Desert Storm (1991)

The US deployed an electromagnetic pulse weapon (EMP) in Desert Storm, designed to mimic the flash of electricity from a nuclear bomb. The Sandia National Laboratory had built a 23,000 square meter laboratory on the Kirtland Air Force Base, 1989, to house the Hermes II electron beam generator capable of producing 20 trillion watt pulses lasting 20 billionths to 25 billionths of a second. This X-ray simulator is called a Particle Beam Fusion Accelerator. A stream of electrons hitting a metal plate can produce a pulsed X-ray or gamma ray. Hermes

II had produced electron beams since 1974. These devices were apparently tested during the Gulf War, although detailed information on them is sparse.

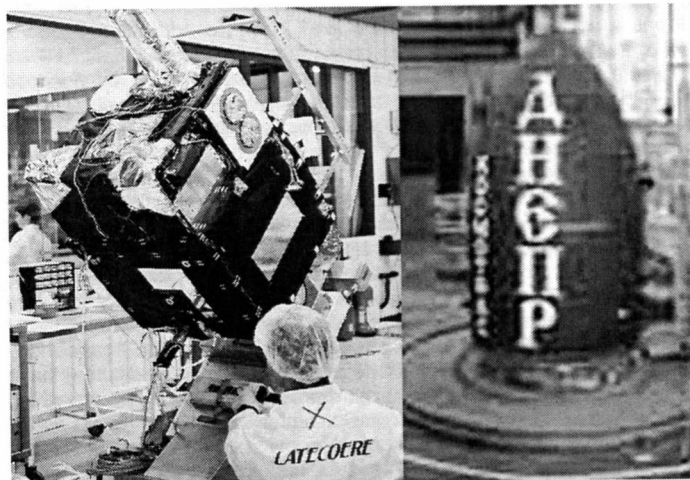
#### Poker Flat Rocket Launch (1968 to present)

The Poker Flat Research Range is located about 50 km North of Fairbanks, Alaska, & it was established in 1968. It is operated by the Geophysical Institute with the University of Alaska Fairbanks, under NASA contract. About 250 major rocket launches have taken place from this site, & in 1994, a 16 meter long rocket was launched to help NASA "understand chemical reactions in the atmosphere associated with global climate change". Similar experiments, but using Chemical Release Modules (CRM), have been launched from Churchill, Manitoba. In 1980, Brian Whelan's "Project Waterhole" disrupted an aurora borealis, bringing it to a temporary halt. In February 1983, the chemical released into the ionosphere caused an aurora borealis over Churchill. In March 1989, two Black Brant X's & two Nike Orion rockets were launched over Canada, releasing barium at high altitudes & creating artificial clouds. These Churchill artificial clouds were observed from as far away as Los Alamos, New Mexico.

The US Navy has also been carrying on High Power Auroral Stimulation (HIPAS) research in Alaska. Through a series of wires & a 15 meter antenna, they have beamed high intensity signals into the upper atmosphere, generating a controlled disturbance in the ionosphere. As early as 1992, the Navy talked of creating 10 kilometer long antennas in the sky to generate extremely low frequency (ELF) waves needed for communicating with submarines.

Couple climatic events of the last decade, some of them being very recent, could be regarded as a result of HAARP experiments, but this is only speculative. A bit less speculative, the purposely created, state sponsored "terrorist menace" has brought since 09/11 a perfect ground for going to war & test new weapons in real conflict situations. This is not some conspiracy theory or paranoia; just remember what early tests with nuclear weapons could be like. A good example would be the fact that, during mid to late 50's, around 6000 born dead babies have been used to measure the fallout of Strontium 90 isotope. The little corpses have been sent from UK, Hong Kong, Australia, Canada & South America hospitals to the US, of course without notice to the parents. Experiments began in 1955, conducted by Dr Willard Libby of Chicago University. Code name for the program was *Project Sunshine*. It gives a significant idea over the ethic values of those in command.

Non-collaborating governments around the globe must be wondering about HAARP effects. French micro-satellite DEMETER (standing for "Detection of Electro-Magnetic Emissions Transmitted from Earthquake Regions") has been put successfully into orbit on June 29, 2004 by a DNEPR launcher (assemblage of rockets) of Russian Kosmotras company (space mercenaries) from Baikonour in Kazakhstan. It is now 715 km above our heads. It officially aims at studying the connections between the Earth's crust movements & electric & magnetic perturbations in the upper atmosphere. Less officially it's also detecting & monitoring "peculiar" electromagnetic phenomena of human origins.



A US government report about the uses of radiofrequency radiation in combat situations claims: "The potential applications of artificial electromagnetic fields are wide-ranging and can be used in many military or quasi-military situations... Some of these potential uses include dealing with terrorist groups, crowd control, controlling breaches of security at military installations, and antipersonnel techniques in tactical warfare. In all of these cases the EM (electromagnetic) systems would be used to produce mild to severe physiological disruption or perceptual distortion or disorientation. In addition, the ability of individuals to function could be degraded to such a point that they would be combat ineffective. Another advantage of electromagnetic systems is that they can provide coverage over large areas with a single system. They are silent and countermeasures to them may be difficult to develop... One last area where electromagnetic radiation may prove of some value is in enhancing abilities of individuals for anomalous phenomena". Today, a number of new tools for the "elite" are emerging, & the temptation to use them increases steadily. The mental disruption possibilities are among the most promising, a system had already been developed for manipulating & disrupting human mental processes through pulsed radio-frequency radiation (the stuff of HAARP) over large geographical areas. The policies to permit the tools to be used are already in place. Unhindered by the restraints of traditional liberal values, the elite would not hesitate to achieve its political ends by using the latest modern techniques for influencing public behavior & keeping society under close surveillance & control. Technical & scientific momentum would then feed on the situation it exploits.

>> Mostly based on the french version of the book "Angels Don't Play This HAARP: Advances in Tesla Technology", by Dr Nick Begich & Jane Manning: it can be ordered, as well as couple other very interesting books, from: Earthpulse Press / P.O.Box 201393 / ANCHORAGE, ALASKA 99520 / U.S.A.





*Can you give us some personal information, like how old you are, what kind of job you have if you work, what your everyday life is like, how is your neighborhood affecting you, & such?*

**Jörg:** I am 35 years old and I am working in the technology area. I have got a lot to do with the frequency and data transmission in this sector. I like both the "German-lifestyle" and the solitude and silence that bring me closer to my inner freedom. It is not only the "neighbourhood" which is affecting me, it's the life itself. Every day you get thousands of impressions and emotions and your mind has to filter these important information for yourself. So, our consciousness, everyday behaviour and personal being will be formed automatically but we often don't recognise it.

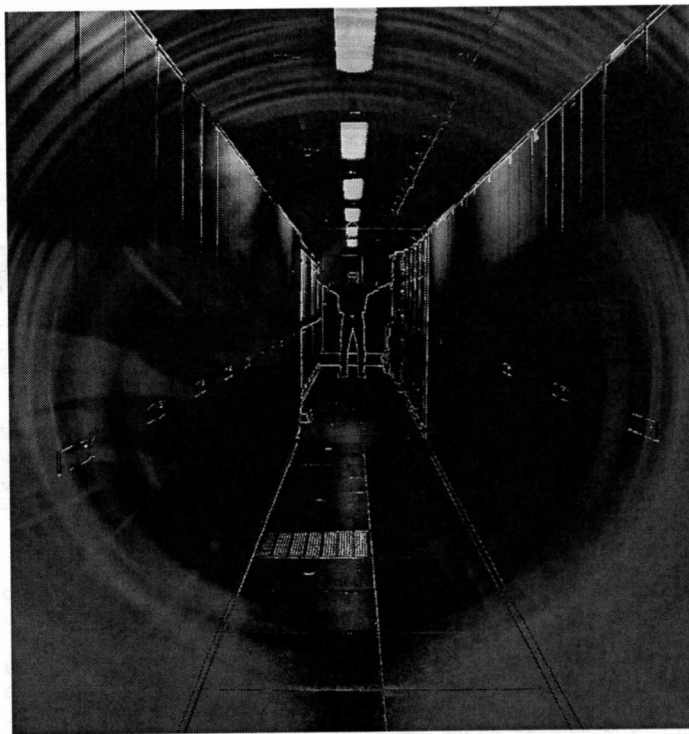
*What is your musical background like? How did you discover "post-industrial", atmospheric, dark ambient, ritual, neo-classic music? Which projects did you first enjoy, & to which extent could they have influenced your own work? What were you listening to before? Do you feel like belonging to a specific style? Has your musical path changed your private life in any way?*

In general I like all kind of different music-styles like pop, ethno, rock, wave, e.g. but it is no secret that I prefer more the darker stuff. I am very interested in bands and projects with atmospheric and experimental soundscapes like Lustmord, the older Delerium stuff, Raison D'etre or some other CMI bands with their typical "CMI-sound". By the way, to me it is very important to get the appropriate music in every life situation! That is the point why I don't listen to only one kind of music! So, there are far too much bands and artists that I cannot say exactly which one has inspired me most or to which extent they have influenced my work. Maybe a bit from all of them but everything happens then in subconscious and unintentionally. Stylistically I would describe my own music as Dark Ambient Noise but it is quite hard for me to specify a typical "scene" because there are no more "clear limits" between the several music styles! I think the general labelling "Industrial" is the best and due to my concept I am always looking for projects and labels which were particularly suitable to offer an appropriate podium for me. Music has become an essential part in my life. It is really a "fulltime hobby" but it gives me the possibility to express my inner views, feelings and ideas with sound.

*Maybe it's something you'd rather keep secret, but which material do you use to generate your sounds? Do you have some sort of a ritual approach when elaborating a track? Which phases do you generally follow? Do you leave some room for chance & accidents?*

I am looking for special sound sources everywhere which seems to be very strange or interesting in listening. This could be for example field recordings, natural noise loops e.g. To make music I don't have a special procedure... it is simply a feeling and depends on the mood I am in. However it's absolute necessary for me, that I have a very clear imagine and vision from the thematic that I would like to explain or describe. The real challenge... is to modify and edit these sound fragments in that way, that they fit to the thematic content – that is the secret! Yes, of course I always leave some room for development but sometimes it happened unfortunately that a song would be completely changed at the end due to some better sound samples. Anyway I guess this has to be – a song needs the right time and place to be able to show its full quality.

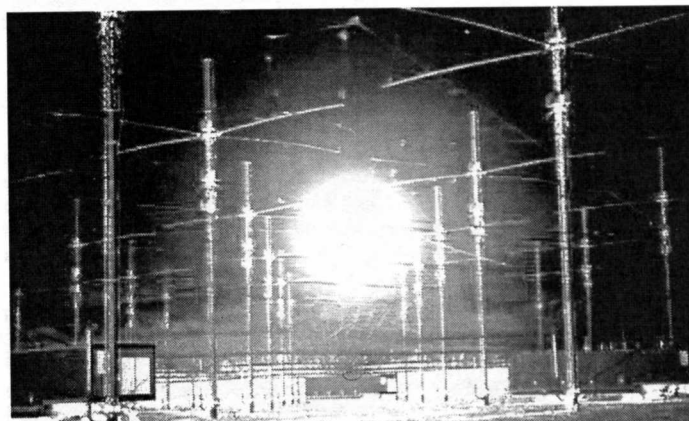
*What does "GALERIE SCHALLSCHUTZ" mean? What also is the meaning of the triangular logo?*



GALERIE SCHALLSCHUTZ symbolises a mental "protective barrier" against all kind of manipulations and conspiracies to keep your mind free and clear. Only the person who has the possibility and the mental ability to think, knows the modern brainwash and the hidden truth behind the world we live in. The meaning of the logo is quite simple: it is an antenna symbol and should demonstrate an association to G.S. and the danger of hidden frequency technologies.

*A specificity of GALERIE SCHALLSCHUTZ I think is strong thematic content, & it seems this conceptual approach will remain prominent in your work. How did it come out this way? How far is going your interest for such matters?*

At the beginning there was only a general interest in transmission technologies. Later I have learned due to my personal studies and experiences that there must be something more than only "normal" communication. To become clearly: all people are physically - due to their bone structure - small antennas. Besides our whole nerve system works with millions of frequency impulses - and that's the main key!! The body or rather our brain is susceptible for some special low frequency signals (also called "ELF" – Extremely Low Frequency) and this kind of "communication" could be very dangerous! ELF waves can be used against the mind to induce hallucinations, sickness and mutations in human cells or... even death! What a nightmare... But as you can imagine the military has found his "wonder weapon" in this technology! Killing and manipulation over long distances without touching someone – that is absolutely PERFECT!! May someone don't believe this but here is a good example that happened in the gulf war in 1993: during a live report from the American broadcast station CNN about the bunker fortress from the Iraqis, you suddenly could see an U.S. military helicopter behind the reporter. This helicopter with curious big black boxes on each side flew for approximately 30 seconds over the bunker without doing something. What then happened was absolutely fascinating!! Suddenly the Iraq soldiers come out of the hermetically sealed bunker with raised hands and a smile in their face... This report was a big "accident" and mistake from CNN, because they have forgotten to cut this scene for the public... We are on the threshold of an era in which the manipulation of human beings, by means of ELF waves is relatively easy to perform!



*How did you get to know about HAARP? Are there any worldwide reported recent events that could in your opinion be connected with the development of HAARP? What are your own "speculative" ideas of the potential uses of such a technology?*

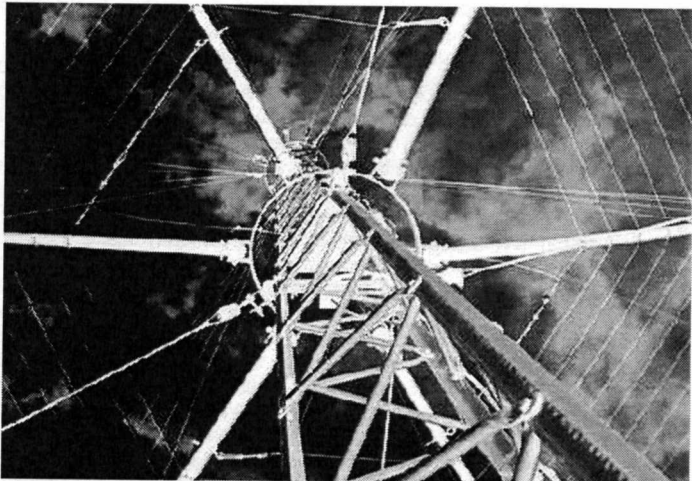
When you are interested in those frequency technologies with their unbelievable and unlimited possibilities the way to HAARP is not too far away! HAARP is an ultra-modern scientific project which is an integral part of a long history of research and development of a deliberate military nature. It implicates and combines many previous programs and projects but in the end it's only a tip of the iceberg... Yes, of course there were some events in the past that could be connected with HAARP – to name two examples: the "sun" (?) eruption last year, also known as solar winds (charged particle storms) and the earthquake in Iran! I don't say and allege that these phenomena come from HAARP, but due to the characteristics of HAARP these effects could be really possible. So, everything is speculative, but what is the truth...?!

*A thing I really like in your approach, in case I understood well, is that you find suitable to re-make, re-model the resources of control technologies to use them as a protection, some sort of camouflage behind which it's possible to design your own minimum freedom of creation. Is this a correct interpretation?*

Yes, that could be one possible interpretation.

*Which reactions did you face, if anything sincere has been expressed to you personally, after the publication of the "HAARP" album? Have you been entirely satisfied by the release of this album by the way?*

I really can say that my concept with GALERIE SCHALLSCHUTZ was a complete success. I have got addressed the audience I would like because they have paid attention to my music and recognised my work. It is a really good feeling and shows me that I am on the right path! Upon completion the "HAARP"-album, I was absolutely down and for a while I had no opinion about it. Because of the very complex thematic I had so many ideas that I wanted to express but I didn't know exactly when it is the right time to bring the work to the end. In any case... now I can say that I'm entirely satisfied with this album.



*Do you try to create sounds, music, that could be inductive? What do you think can be inducted in someone's brain & nerves with sound? What do you think could be attained on large scales if such music could be widely heard, e.g. on national radios, TV programs, music played in shops or public transports? What is your definition of propaganda?*

In general you get influenced by every kind of music you like and to which you are susceptible! To me I can say that I am working with sounds and do some experiments but in which way they could be really inductive is rather speculative... I want to induce something in your head – that is my form of creating sounds. As I explained before, some low frequency structures can be very dangerous and unhealthy for our body. It's a kind of new "Psycho-terrorism"! By the way, on my new MCD – Teddybear – I have described such problem very clearly... Propaganda is a sort of unconscious manipulation – another and modern description for what "they" can do with sounds...

*What is your definition of paranoia? Do you think that we, as individuals, are so assigned to our own body & consciousness, as psychology pretends?*

This is a hard question because psychology is an absolutely mysterious and inscrutable area with so many different facets. Fact is and that's my personal definition – everyone has his own specific form of paranoia to which he responds. It can be activated under certain factors – so if anyone knows your paranoia or fear, he could control you like a marionette...

*Do you let anything "political" interfere with your conceptual musical work? How do you consider so-called "politics"?*

Well, by this conceptual musical work you cannot avoid political interferences. All topics have a direct or indirect reference to the government or military. GALERIE SCHALLSCHUTZ has no political

statement – it's only a mirror which reflects the political procedure. Politicians are obligated to tell us the untruth in order to keep the population in harmony and equilibrium!!

*Do you have any interest in "spirituality"? How do you view death?*

Yes, of course some spirituality topics are really impressive and could broaden your horizon in any kind! Many things that happen in our lives will become more and more clear and you maybe understand it a little bit better. To answer your last question: I guess life and death are the biggest riddle in our lifetime. No one knows what is really happening when we are dying and many people are looking for answers: what is coming next? Life after death? However, in the end death is natural and the only justice on earth!

*What would a GALERIE SCHALLSCHUTZ performance look like? Any plan?*

At first GALERIE SCHALLSCHUTZ is no "classical" live band. Surely it would be great to perform the music live on stage but the way I like to present G.S. is not so easy to achieve. I am not interested in a "normal" boring industrial performance where one person is standing on stage and do absolute nothing. My vision of a concert by GALERIE SCHALLSCHUTZ is a "multimedia" performance where the show stands in the front. It must be a worthwhile entertainment for the audience but this kind of presentation is very expensive and time-consuming. At the moment it is impossible for me but I don't give up – I am patient and maybe one day there will be the opportunity for me to do something like this.

*Can you reveal a bit about the themes you could explore, deal with on future releases (I'm thinking for example about MK ultra, Bilderberg,...)?*

Well, it's certainly no secret that due to my concept these or similar themes could be one possible main topic on future release... but I don't like to tell you something more about it except that it will be also very interesting and informative!

*What would you ideally want to achieve or reach with G.S.?*

I have got a message with GALERIE SCHALLSCHUTZ and I would like to "communicate". I would like to give you the impulse and the basis to begin to think. It's obvious that there must be something more in our "normal" life but the main problem is that we become step by step lazy. We have got no time and interest to ask for specific things or to challenge something. With G.S. I'd like to present you the world behind the world!

*What's in the pipeline?*

At the moment I am in the first steps of preparing my next album. I hope to finish it this year but there is no need to hurry and I will take the time that is necessary. The next release with the participation of GALERIE SCHALLSCHUTZ will be a sampler of the IKONEN magazine. It will be called "In the Crystal Cage... - A collection of isolationist and dark ambient soundscapes" and is planned to be released in autumn 2004 by the German label TESCO. You will find an exclusive new G.S. track on this one. I can highly recommend to keep the eyes open for it because it will be a top-class sampler with famous bands...

*Any final comment?*

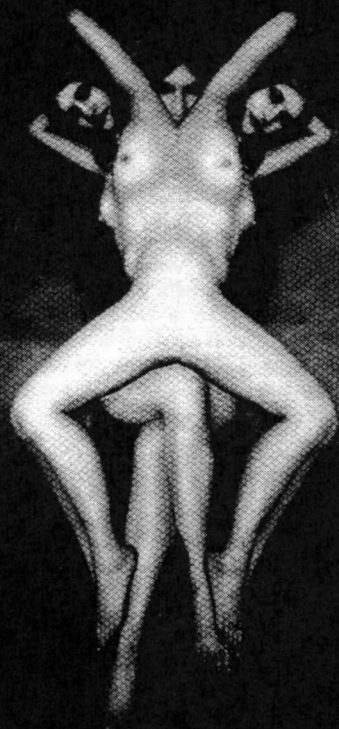
Thanks and greetings to all who still want to think and who still can think.



[www.galerieschallschutz.de](http://www.galerieschallschutz.de)  
[haarp@galerieschallschutz.de](mailto:haarp@galerieschallschutz.de)



# NUIT ET BROUILLARD



*Can you briefly introduce Nuit et Brouillard to those unfamiliar?*

**Stéphane:** Nuit et Brouillard was originally a weekly radio-programme broadcasted in Lille which lasted from 1985 to 2000 when both current members of the association wished to put it to an end. Its existence as a label and as a mail-order service dates back to 1991. We begun issuing a few tapes featuring several compilations and fanzines. After that we logically linked up with CDs. We released our first vinyl, a 7" EP by PROPERGOL "Tormentor" a few months ago. A lot of other realizations are also planned on both formats.

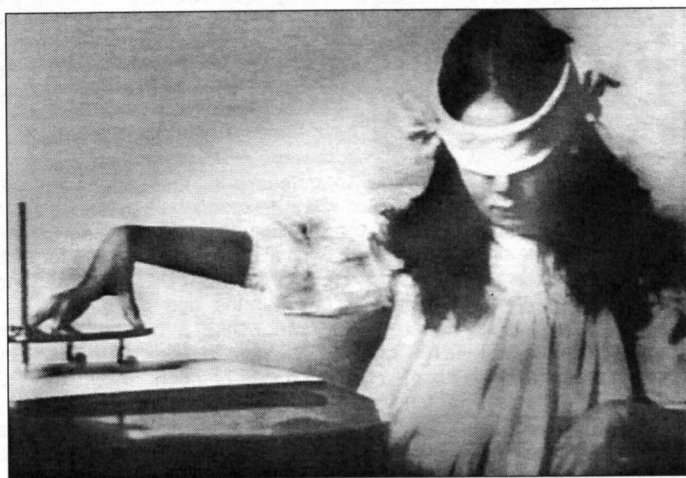
*How old are you? How did you meet? What has been your musical background & evolution prior to N&B?*

**Sylvie:** We are still teenagers as far as enthusiasm and passion are concerned... We met at eighteen after graduation when we both left our respective "hometowns" to begin university studies. We were introduced to each other by a common friend during one of these student sleepless nights spent talking, drinking and reconsidering the world... We both had a musical background prior to NB made of things we were given to discover while listening to some alternative radio programmes or going to some local gigs and parties during our teen years... As a small anecdote we both were for instance quite impressed and amazed by concerts channelled during a great TV programme named "Megahertz" which was broadcasted right after one of the most conservative TV program ever existing named "The accordion world"... A real culture shock unimaginable nowadays... Just fancy a show by KILLING JOKE with public spitting on stage and on the band after Yvette Horner and André Verchuren... Was great to imagine it's usual public discovering the Punk movement... All this was so new, so nicely sulphurous, provocative and transgressive with this "fuck the rules" feeling that it naturally appealed to us... Teenager favourites were for instance JOY DIVISION, SIOUXSIE and THE BANSHEES, X mal DEUTSCHLAND, TAXI GIRL, CHARLES DE GOAL or DAF to name a few... Living after in a relatively big town, it was a quite natural follow-up to discover more "confidential" bands like THROBING GRISTLE, PSYCHIC TV, EINSTÜRZENDE NEUBAUTEN, SPK, TEST DEPT, DIE FORM, COIL or DEATH in JUNE just to name a few again; was the time we discovered a GREAT band each month... Due to our geographical situation we had the opportunity to see/discover a lot of major bands and it was also easy to find this kind of records at a local record shop called "La boucherie moderne" whose owners were the guys from the Danceteria label. As far as evolution is concerned if you mean musical evolution it was for us a natural and smooth one, built on new

encounters, new experiences and the desire little by little to become more involved in the scene... so to be not only spectators but also actors of it. If evolution is meant from a more personal view, I would say that it was certainly the one everyone experiences during teenager and young adult years with more or less intensity...

*N&B has been existing for 13 years now. What did you learn from a human point of view as well as on a "business" level so far?*

**St:** A lot and a little at the same time... From a human point of view, encounters were sometimes unexpected, now lucky, now disappointing. One of the most remarkable element maybe lies in the personality of some bands or label members when compared with their public image. To set an example, David from THE GREY WOLVES a band with an extreme sound and imaginary, mixing provocation and ultra-violence is a quite nice, even lovely guy, with an attractive personality having a great sense of humour. Nearly diametrically opposed to the aspect given on stage to the audience and on records to the listeners. As far as the "business" side is concerned, this activity tends as time passes by to become more and more an usual "business" like anything else. One has to become always quicker, more concise and disciplined if one wants to survive. The human side is often denied exchanges except with some privileged contacts. It would seem that most of label managers which appeared these last years are just graduated from business schools. But luckily some persons still escape this phenomenon. Otherwise this scene would become unbreathable.



*Considering that N&B is a full-time activity, how hard is it to keep some distance between it & your private life? Do you also find it hard at some point to maintain self-discipline for subsequent efficiency?*

**Sy:** Yes, from time to time it is difficult to keep a distance between NB and our private lives, but both are also quite intermingled... I mean each of us is a part of it and on the other hand NB is the reflect of our both personalities... It grew in us and we grew in it... We are NB and NB is us... The most difficult for me being from time to time "to close the door"... It's sometimes difficult to control the structure and its developments, it can give the feeling of being like a strange creature willing to escape its creator... But since all was chosen and not imposed, we don't feel so much pressure from the outside... From time to time all this gives us the feeling to live in our own world, but since the external world isn't that nice it's maybe better to stay here... We both like the notion of self-discipline, self discipline and exploration of one's own limits being much more formative in terms of personal evolution than discipline imposed by external factors... But since of course we aren't machines and we react according to our feelings, emotions and what may occur in our lives, it can happen that self-discipline becomes an abstract notion only for a while. But most of the time we succeed in finding enough energy in ourselves to reach the "necessary level of efficiency"... Although the "required level of efficiency" being a moving notion we always have to evolve, improve and adapt ourselves but since we consider stagnation as a regression we like these perpetual challenges...

*Has N&B always been only the two of you with occasional external help, will it remain like this, or would you sometimes feel, due to the amount of work, that a third member could be likely in the future?*

**Sy:** Yes, NB has always been only the two of us with occasional external help. For the moment it isn't planned that a third member would join in the future. But one never knows... The only big problem I think would be for that person to find enough place for personal creativity and development in order not to have the feeling of becoming integrated to a structure belonging to other persons in which he wouldn't find his own place...

*What is motivating your choices as for what you release?*

**St:** The musical style of our releases reflects our own tastes. There's therefore no special intention to be found here. Both members of Nuit Et Brouillard have quite similar musical tastes with some small differences

yet. These differences make for instance that when a record is issued on the label, the project has been followed up by the one of us who was most seduced by the record as a whole (music/thematic)... As far as I'm concerned I like abrasive sonorities and expressionist, experimental and evocative tones. We don't make any obstruction regarding sounds, but it is clear that easy melodies, crying synths and quite conventional symphonic parts will never be accepted here.

*You used to worship the tape format very much until recently (GRUNT "Someone Is Watching" on Force Majeure being the last to date); will you keep on publishing tapes in the future?*

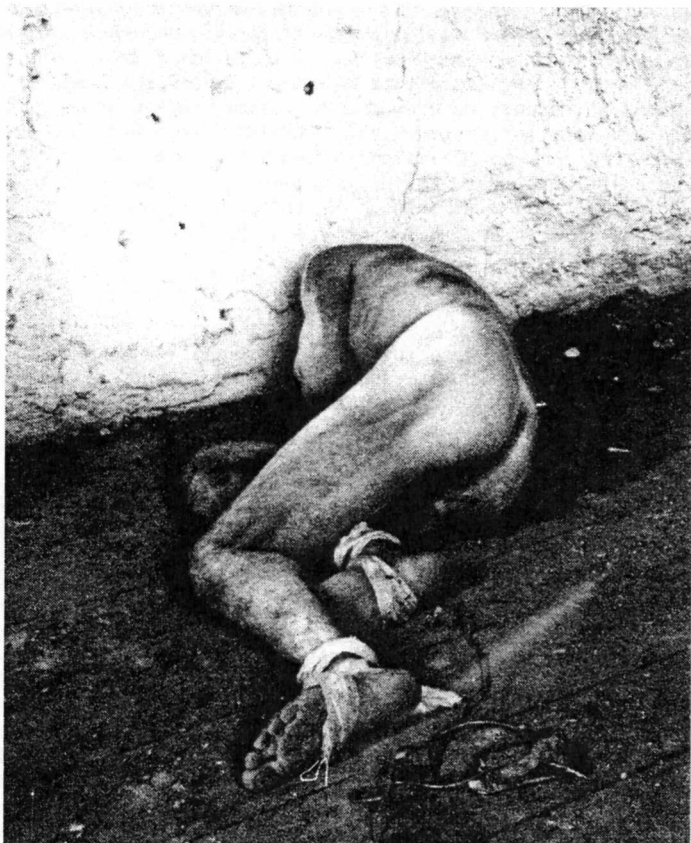
**St:** No, we stopped issuing releases on tapes few years ago, since this format is now quite obsolete. It was replaced by CDR which offers a higher sound quality and an easier use: tracks index, easier storage... Tapes as a record format almost disappeared from industrial channels.

*Do you view limited editions as purposed elitism?*

**St:** The number of copies issued are supposed to coincide as much as possible with the demand in order to offer our records at the lowest possible price and to avoid such outrageous speculations as the ones encountered on e-Bay. If this number can seem low (from 500 to 1000 copies a record) it's only because the public isn't as big as that. Nevertheless, your question is a relevant one. Indeed a lot of labels offering ultra limited editions act with an elitist and often mercantile intent. Taking advantage of passion, credulity or pride of some people, they lure them with a possible access to a kind of caste through the simple buying of their releases. If forking out 20 € a 7" or 50 € an album is enough to access a cultural or artistic "intelligentsia", it is altogether a low, effortless, easy act demanding no energy and a senseless cost. We have no respect for these labels, even if we can work with some of them on professional grounds only.

*Apart from PROPERGOL, french acts seem rare on N&B...*

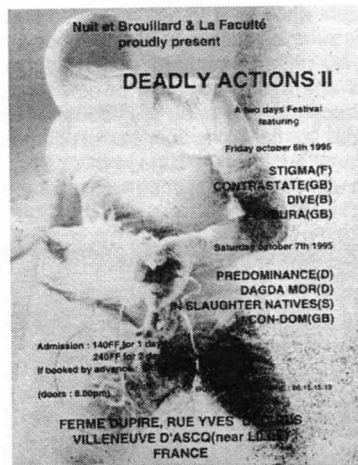
**St:** It's wrong. We have always supported French formations and our first tapes and magazines compiled some hexagonal projects as well. In the same way we have always tried to include one or several French bands to the line-up of our different festivals as it was the case for LES JOYAUX DE LA PRINCESSE, LA NOMENKLATUR, STIGMA and recently PPF. We also released few months ago on our "Power-electronics/noise" sub label FORCE MAJEURE a CD by a French project called MAISON CLOSE. We just released the 7" by PROPERGOL and are about to reissue "Obéir et mourir" by DERNIERE VOLONTE. Besides among our forthcoming releases a CD by MINAMATA, one DCD by CATHARSIS and also one by PPF are scheduled. Seven releases by French projects among thirteen planned is already a nice amount I think.



*You are also the organisers of amazing Deadly Actions festivals; why did you fix to this formula of a two-days festival?*

**St:** After having programmed pinpoint concerts for years, we rapidly realized that the unique way to limit eventual financial losses was to organize a two-day festival able to mobilize a public scattered all over

Europe. It was a risky business, with high amounts of money engaged, but we accepted the challenge. Here's the list of festivals that occurred till now: **DA I 28<sup>th</sup>/29<sup>th</sup> October 1994:** HYBRYDS, DEUTSCH NEPAL, MORTHOUND, ALLERSEELEN, ANENZEPHALIA, SÖLDNERGEIST, BRIGHTER DEATH NOW, MENTAL DESTRUCTION and GENOCIDE ORGAN; **DA II 6<sup>th</sup>/7<sup>th</sup> October 1995:** STIGMA, CONTRASTATE, DIVE, ENDURA, PREDOMINANCE, DAGDA MOR, IN SLAUGHTER NATIVES and CON-DOM; **DA III 25<sup>th</sup>/26<sup>th</sup> October 1996:** ASCHE, SEEKNESS, ZOVIE FRANCE, IUGULA-THOR, LES JOYAUX DE LA PRINCESSE, ANENZEPHALIA, THE GREY WOLVES and LA NOMENKLATUR; **DA IV 3<sup>rd</sup>/4<sup>th</sup> November 2000:** TEMPLEGARDENS, BAD SECTOR, INADE, MILITIA, EX-ORDER, CLUB MORAL, SLOGUN and GENOCIDE ORGAN; **DA V 15<sup>th</sup>/16<sup>th</sup> November 2002:** LD 50, HERBST 9, OBJEKT/URIAN, SCHLOSS TEGAL, PPF, TAINT, STROM.ec + GRUNT and OPERATION CLEANSWEEP.



*Is it hard to set up that kind of event? Why a four years hiatus between DA III & DA IV?*

**St:** Yes the organisation of such festivals does require a lot of work and energy as well as an important investment of time and money. It's mostly due to these reasons, that programming wasn't a regular one from a chronological point of view. Lack of available time obliged us to make a pause between the first three and the fourth one. From now on,

*Any idea when DA VI could be expected?*

**St:** No, no idea for the moment. What is sure is that there won't be any this year. The future will tell us later... All this will depend on many things... a two-year lag seems to us to be a minimum to set up such an event.



*Kindly enough for the unaware or unlucky who didn't witness them, a video retrospective of DA I, II & III is available. Do you plan to release another retrospective of DA IV & V?*

**St:** Effectively a second compilation gathering this time the 16 formations which played during the DA IV and DA V festivals is in prevision. We still don't know on which kind of support it will be, maybe on DVD if possible... Best would be to combine a DVD and a VHS release. But the fulfilment of this project won't certainly be possible before the end of 2004.

*Each of the performances on the retrospective is outstanding; have you seen them all performing prior to booking them up for DA? Why aren't DAGDA MOR & CONTRASTATE featured on the video as well?*

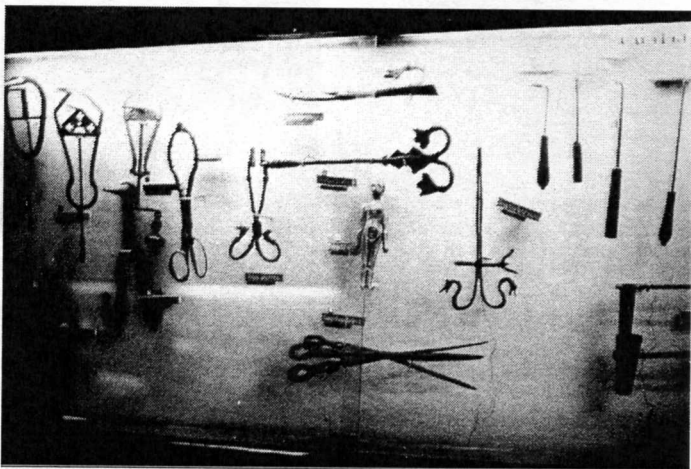
**St:** No we hadn't seen the bands which played during the three first compiled festivals except DIVE and HYBRYDS that had already been programmed during former concerts. These ones simply seemed to us as being essential at that time and according to us were supposed to



carry their own original visual potential on stage. Globally their performances did come up to our expectations. CONTRASTATE didn't wish to be featured on this video because they were not satisfied with their performance... And as far as DAGDA MOR is concerned, he preferred forgetting his concert and so we did...

*What do you think a "perfect" event could ideally be like in terms of location, amount of people showing up, logistics,....?*

Sy: A perfect event could be in a quite unexpected location, something original and away from usual clichés... So maybe not in a bunker, a military camp or in a former morgue... I have for instance a very pleasant recollection of a festival organized by two Belgium structures "CLING-FILM" and "KAPELLMEISTER" that happened in an old converted fishing boat "The Stubnitz" featuring a really great and original gig by COLUMN ONE and also of a gig by SLOGUN that occurred in an old swimming-pool organized this time by White Rabbit in Germany and for which organizers showed a lot of imagination to accommodate the place and give it an unique feeling... Perfect location would maybe be in a soulful place, so certainly not in modern buildings, and where emanating atmosphere and music would be in osmosis... Some magical encounters can happen between places, people and music... As for the amount of people, as far as we can be reimbursed for expenses, it's ok. A crowded place isn't always a gage of quality... As far as "logistics" are concerned, applied to an event it would maybe mean a good PA-and enough friends to help...



*I think you are on the frontline to see what the evolution of "the scene" - in case it would be appropriate to refer to an expression like this - has been like all through the 15 years of existence of N&B, & even before. What do you think have been the most notable changes, developments, evolutions, within the, say, 7 or 8 latest years? I have the feeling personally that there has been much changes as for the musical background of the people starting to invest themselves in those musical fields, so to that extent changes as for their mentality & behaviours a bit too, that there could be now not just "one scene" but different smaller scenes, "sub-genres", co-existing together, which is often due to the fact that they are actually distributed by the same distributors. Could you at some stage have the feeling of being sociological observers?*

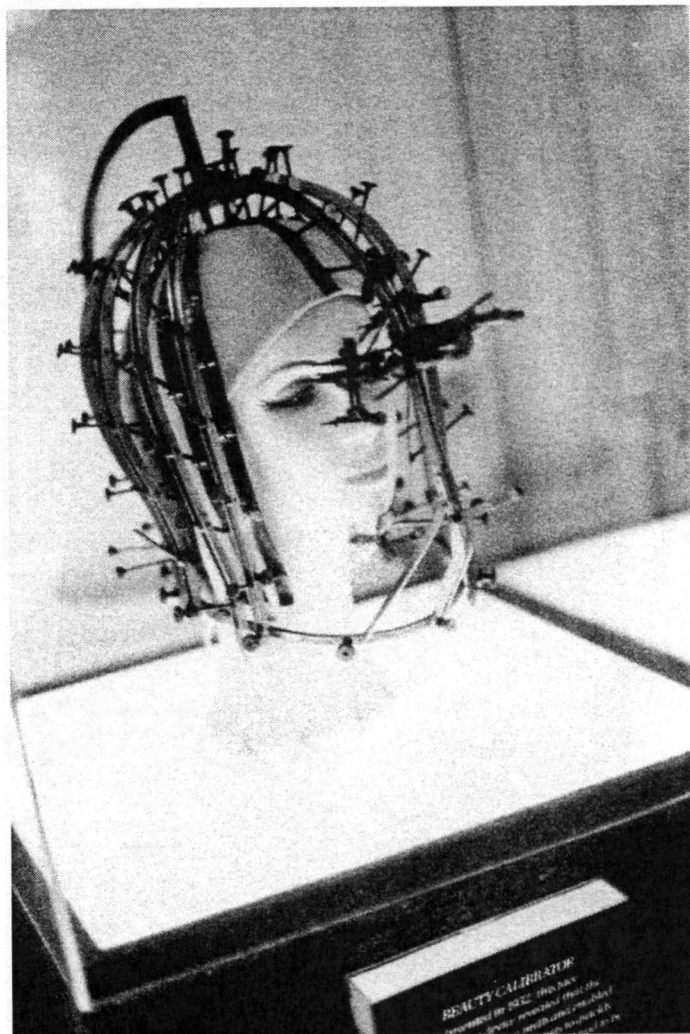
Sy/St: I don't know if we are sociological observers. But it's certainly true that we noticed some changes, developments and evolutions over the past years... I think you're right thinking that there are now smaller scenes co-existing together. Even if lots of musical genres were already coexisting before there was according to us like a kind of coherence between all these musical genres (being atmospheric, ambient, concrete, electronic, electro acoustic, experimental, hardcore electronics, industrial, noise, power-electronics, etc, etc...). It isn't always the case nowadays... Over the years we also noticed a multiplication of bands (which is certainly due to the possibilities provided by new technologies), but we have the feeling that musicians always tend more to wrap themselves up in a specific genre, labelling themselves and therefore closing the door, consciously or unconsciously, to real originality and creativity... Therefore the apparition of clones and numerous tasteless bands. It's the case for instance for the Power-electronics scene which is according to us, more and more getting nowhere and going into cheap clichés... But unfortunately this remark is also valid for other genres. Trying to copy or to use a well known recipe, often with a stupid fan attitude, doesn't make a good new dish... The same goes with all creative supposed processes... We just hope people will think again of their own, will be more critical and willing to offer something really personal. But of course there are still some free thinkers who defy this criticism...

*What next? What do you think can be expected in the future? Do you think mass media, majors, or to a lesser extent, official contemporary art networks (which is already the case in some places) could start to interest themselves in those musical fields?*

Sy: I think that when mass media, majors or what you call "official contemporary art networks" will begin to interest themselves to a musical field in particular, it will mean that this movement is already dead and has nothing new, creative and interesting to offer anymore... Of course there can be some exceptions but usually it's like that. I'm not sure that these musical fields need mass recognition indeed this is often synonymous with downwards levelling... I don't see what it could gain from this... Also looking for recognition means according to me a lack of self confidence in one's self value. Also I'm not for forced proselytism... If somebody has to interest himself to a kind of subculture it will happen one day in a way or in another... The same goes with official structures... And if subcultures want to live they have to do it on their own and for their own independently from the majority finding the force to struggle by their own means.

*Could you define any philosophical influences that could interfere with your N&B activities?*

Sy: No, no real philosophical influences. I simply try to live according to own principles but these couldn't be described as philosophical ones... I just like the kind of existential principles as the ones applied to RV FASSBINDER that way: "Better a short and intense life than a bleak and dull existence, the brief and incandescent passage of a star than a programmed, tasteless and annoying life properly planned between work, wife and children. To enjoy life fully, to enjoy each one of its moments, to take immediately ones own pleasure, to express ones feelings straight out, even if it entails to lose others sympathy". Maybe this can interfere with my activities inside NB in a way or in another...



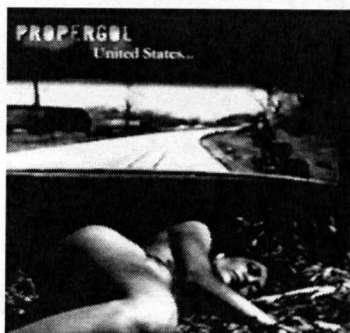
*Are you more inspired by chaos or discipline?*

St: This is an interesting question... from both probably, since the one can't exist without the other... The resort to discipline for a fair organisation of chaos.

*How do you view death? Do you have any consideration upon metempsychosis, soul(s) without a body, an upper world or something like this?*

Sy: I basically consider death as the end of a process and of course as the end of earthly life. But knowing if it means the access to an other - maybe ideal(ized)- world is an unanswered question... I think there are basically two different ways to react to the ineluctable fact that we are all short/middle or long term sentenced to death, one can ignore it (in an epicurean way since till we are living death doesn't exist and when it is happening, we are not living anymore), or one can also try to live

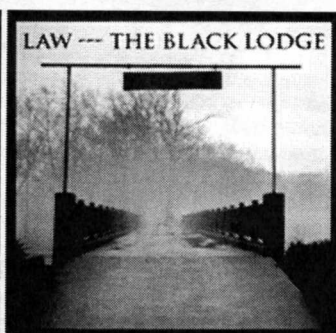
**St:** "FORCE MAJEURE" is a subdivision of "NUIT ET BROUILLARD" devoted exclusively to the most extreme side of electronic music: Death industrial, hardcore electronics, Noise,... It was started in 1998 with the issue of a tape by GRUNT: "Someone is watching" and now includes four releases. Of course its name is absolutely no random choice. I wanted a name in French reflecting the offered sound content: on one hand the power ("Force") and on the other hand the state of extreme emergency of sonorities (like in the expression "A case of Force Majeure"). This expression is also of general use abroad, I mean in the English speaking countries, where it means the same thing, which makes its understanding easier. The logo used for "FORCE MAJEURE" is a picture of the "Gross-Rosen" death camp campanile. Placed on the calling up ground, the lives of the prisoners were rated by its bell. It is a reference to "Industrial Records", as well as the one used for "ZONE DE CONFUSION" refers to THROBBING GRISTLE. This last and new subdivision aims at reissuing sold-out tapes, CDR or vinyls previously released in limited editions. All releases on "ZONE DE CONFUSION" will come on CD format in high quality standard jewel-cases or digipacks with new artworks in a non limited edition. Name and logo are to be found on triangular signposts on high-tension wire poles. We were conscious of the fact that the creation of a new subdivision could generate a certain... confusion in minds, therefore this name adoption.



## DEADLY ACTIONS



**LIVE RETROSPECTIVE**  
1994 - 1996



*Stupid question, but I think you have a very appropriate global view of what is done today so it's still worth asking: who do you think are the most interesting newcomers of today as far as your tastes are concerned?*

Sy: Well as far as I'm concerned I would say recently HALO MANASH, I CORAX (two Finnish dark ambient oriented bands), POST SCRIPTVM, a new American band developing very subtle cinematic atmospheres and also MAISON CLOSE (French project whose first CD was released on FORCE MAJEURE and whose forthcoming ones should also be on this label). If going a little bit upwards in time I liked a lot the CD by GALERIE SCHALLSCHUTZ "Haarp" and the CD by CRUELTY CAMPAIGN "Distressed signals" both on TESCO.

St: Same for me... and of course some of the bands planned on our labels like OBJEKT/URIAN or LD 50...

*How would you globally view the past of N&B? What does the future hold? What's in the pipeline?*

St: We are globally satisfied with what we have achieved in the past years. Our sole regret would maybe be that our involvement in the development of that scene could have been more intense as far as the release front is concerned. Due to our age and our passion we could have been more committed and thus from the middle or the end of the eighties on. N&B future looks promising. We plan to release a lot of records and we think we can continue offering an original and personal artistic approach, something of our own. Hereafter is the list of forthcoming scheduled references on our label in chronological order:

- DERNIERE VOLONTE : "Obéir et mourir" 2 CD box (NB.CD.06) and 3 LP box (NB.V.02)

- OBJEKT/URIAN : "Tonfragmente II" CD digipack (Z.D.C.01)

- LD 50 : "21st century awakening" CD special cover (NB CD 05)

- CATHARSIS : "Emptiness" 2CD digipack (FORCE 004)

Others are also planned but it's too early to announce them.

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## NUIT ET BROUILLARD



ZONE DE CONFUSION



Force Majeure

(ad)

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Could you give us some personal information like how old you are, what you do besides your musical activities, what is your neighborhood like, & so on?

**Mitchell Altum:** I'm in my late 30s, work in the television broadcasting industry in a position that's both technical and creative, and I currently live in a relatively small town in the north-central portion of the American state of Indiana.

What has motivated the change from LAW to CITADEL? Has it been an important step in your path as a musician, or even in your life? What kind of transition happened?

I had been creating music under the banner of "Law" for several years, and while all of that title's original, personal associations, and the motivations for choosing it were still valid, after seeing, saying, and writing that particular word in connection with my music for so long it had become somewhat overly familiar and abstract for me. While I naturally put some measure of serious thought into selecting both names, ultimately they are indeed just pseudonymous words, and the switch between them was not major or wrought with false significance for me.

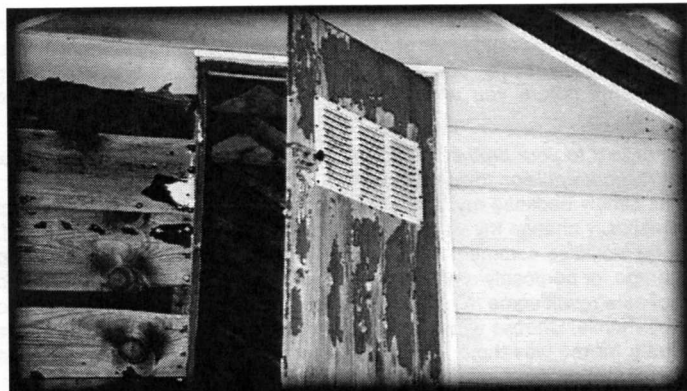
What could be the meaning of such a name as CITADEL? What does it symbolizes for you? I'd personally see it as metaphorical, a fortress at the size of one unattainable person, the length of the protections one can arise around the inner being, something both chosen & suffered...

The classical or dictionary definitions and associations naturally have their appeal and your interpretations are accurate enough. Ultimately, too much should not be read into the use of the word itself -- I've even considered simply releasing future work under my given name, but for a few reasons that idea just doesn't appeal strongly enough to me at this point, so I've fallen back on the tried and proven tactic of utilizing a "band name" instead.

For what I could hear so far, i.e. the "Radix" track on State Art's "Widerstand" double-CD compilation, I don't feel (for what it's possible to guess with only one track) there's a too major difference between the sound of LAW & what you do under the CITADEL moniker. Is CITADEL to be strictly considered as the continuation of LAW? Which material do you use, & do you have a particular, specific approach when creating sounds?

The work should generally be viewed as a continuum of creative development and sonic evolution -- not as precisely defined and sharply discreet periods or projects separate and markedly different from each other. The change of the name I work under was not meant as an indicator of a drastic shift in musical styles and techniques, but instead more of a personal marker of progression. I draw the raw sound material from many sources, both musical and from totally non-musical contexts. Most of the sounds were drawn from and manipulated by electronic hardware such as samplers, synthesizers, multi-effects processors, microphones, guitars, and a drum machine, however all aural material used is highly manipulated and sculpted into the final compositions, and no "preset" or "factory" sounds are used as-is.

From times to times, personal matters could occur in LAW; will this be the case with CITADEL? There were also some quotes on LAW covers that were an expression of your (dis)regard upon american society, youth; do you want your musical expression to convey what you feel, with a more distanced, more global approach? Some sort of catharsis or transcendence maybe?



The main goal of the music as far as the listener is concerned is to create and sustain certain psychological and emotional atmospheres, not subject them to any precise sociological or ideological expressions. I'll occasionally fortify some of the artwork, or include brief spoken word passages within the audio as a means of reinforcing the general mood or intent of the CD or a specific song, but beyond that, I'm not trying to make any exact, bold statements.

What was your musical background like before you started to get involved with your own expression? Are there any projects, creators worth mentioning that could have been influential for you?

I've consciously appreciated unconventional or "underground" music since the late 1970s, and have actively pursued listening to and acquiring it since the early 80s. I have no formal training in traditional music theory or composition.

Are there any other projects you feel close to, do you feel part of some sort of "network" might it be locally or worldwide? On the other hand, are there projects you dislike for specific reasons, & are there any aspects of such "networks" (if not the mere fact of "networking" itself) or tendencies, you feel away from?

I've never formally collaborated with other artists in these broad fields, and beyond a sincere appreciation for genuine talent and the creative drive, feel no particular "kinship" with other musicians in these genres. Some artists I might have a closer connection to are individuals with whom a camaraderie or friendship have been built, originally upon some introduction through our music, but elaborated and deepened by shared outlooks beyond strictly music, and mutual respect of each other's characters and actions. It almost seems to be surprising to many parties, but believe it or not, there are actually individuals working and creating music of an antagonistic, insular, or misanthropic nature who themselves are genuinely non-social, aloof, and solitary in nature to a great extent. Artists who are not interested for the most part in "scenes", "networks", or "communities" much beyond their most basic, practical uses.

What's your relationship with weapons like?

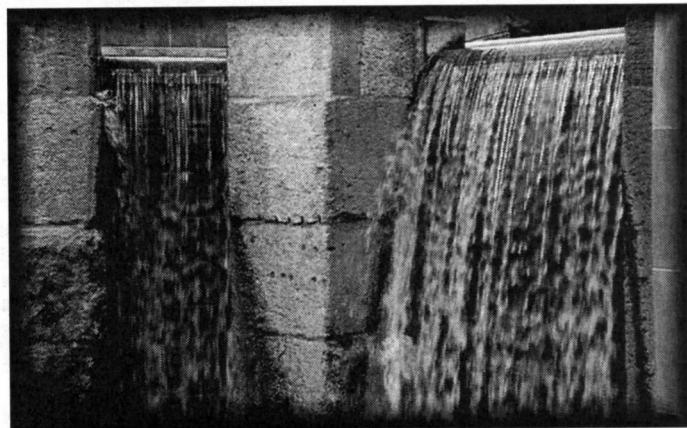
I own several firearms, which I use for personal and home protection, and for casual target shooting. I possess a legal permit to carry a concealed handgun on my person or in my car, which I do on the occasions when I feel it would be wise for extra personal protection, such as exploring seemingly abandoned and potentially risky locations, or travelling through high crime areas.

So which guns do you own? How does it feel shooting?

I own a number of handguns, rifles, and a shotgun. Shooting is a challenging and rewarding pastime, which I do as often as my limited budget allows.

Have you ever been in a position that you could possibly use them against someone?

No... fortunately I've so far managed to steer clear of any dangerous situations that would call for such actions. One of the benefits of being



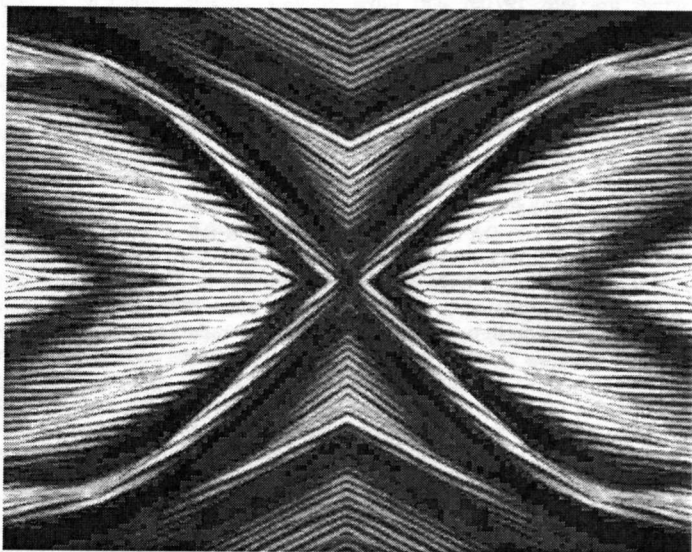
armed is that it reminds you to be more aware of, and to critically analyze your surroundings and the situations that present themselves, which ideally helps you to be consistently alert, thereby avoiding problems before you unintentionally allow yourself to be drawn into them.

*In regard to your brother's suicide, do you feel some kind of mixture of attraction/repulsion towards them?*

No; simply because my brother used a handgun to kill himself does not drastically change my view of the inanimate object – the firearm – itself. If he would've committed suicide by sitting in a running car in a closed garage, or purposely driving off a bridge or into oncoming traffic, I would not as a result come to resent and oppose the ownership and use of the automobile. Choose whatever similar metaphor you like; the focus of his death for me was the person that he was, and his motivations, and the act of suicide itself – not the tool or means he chose.

*Gun culture is an american specificity that doesn't exist in the same proportion here in Europe, which might be negative as only state sponsored law enforcers, armies, & criminals own them, while "common people" in front are standing disarmed; what do you think about the differences between US & Europe situations on this issue?*

I'm an advocate of the private ownership of firearms, and the negative results during the 90s of the strict curtailment of such ownership in countries such as Great Britain, Australia, and Canada speak for themselves. Beyond that, I don't place a great deal of value on most human life, and have no problem with the widest array of possible means to reduce the amount of human life being available on a broad scale...



*Are you pro-death penalty?*

While I don't place much of a value on most human life, and there are certainly far too many people on the planet, in the end I can't endorse "The State" wielding the power and threat of death over the individual, both on the grounds that this tends to unacceptably increase the power of the state in general terms, and because being a human institution, a society's judiciary is too prone to incompetence, corruption, and abuse.

*How do you view death? What about metempsychosis?*

I do not believe metempsychosis or reincarnation exists. I do not subscribe to the notion that a "soul" or "spirit", or the sentient mind or individual personality exists in some "other" place or dimension after the death of the physical body.

*Do you occasionally or regularly relate to anything with a "political" dimension? If so, from which angle?*

"Anarcho-libertarianism" might be a simplified classification for a sociopolitical structure I can get behind. Or, if I wanted to get REALLY "romantic" and unrealistic, something resembling perhaps a "Spartan meritocracy".

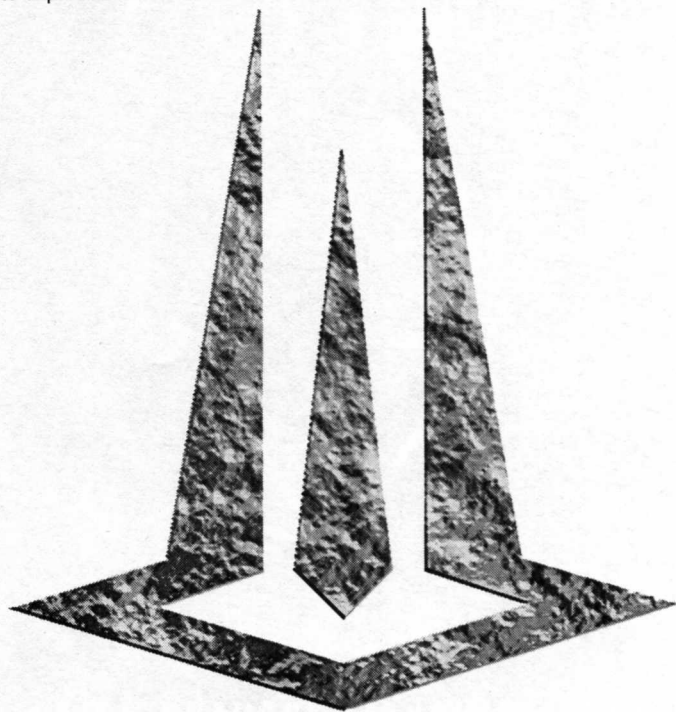
*How do you view USA today? If you'd be given the opportunity to, would you move to another part of the world, & if so, which?*

It's glorious in its grotesque excesses and blunt force, and utterly reprehensible and unforgivable for its stupidity, lack of vision, and arrogant wastefulness. This might be said for every significant "empire" throughout history, and The United States is no exception. Still, when all factors are considered, this remains one of the best places in the world to live, and that's less a compliment of how "good" this nation is, as it is an indictment of how much even worse most of the rest of the planet's countries and societies are. The next time I relocate it will be to another region of America.

*Are you still critical about concerts/performing live?*

I've never performed live before an audience, and have no intentions of doing so for any future work.

*What would be your highest expectations for the future of CITADEL? To consistently capture and express my personal visions for what I want to express via sound.*



*What about TRIUMVIRATE? What do you ideally want to achieve with your label?*

Continued exposure and sales for the unique and valuable work released on the label.

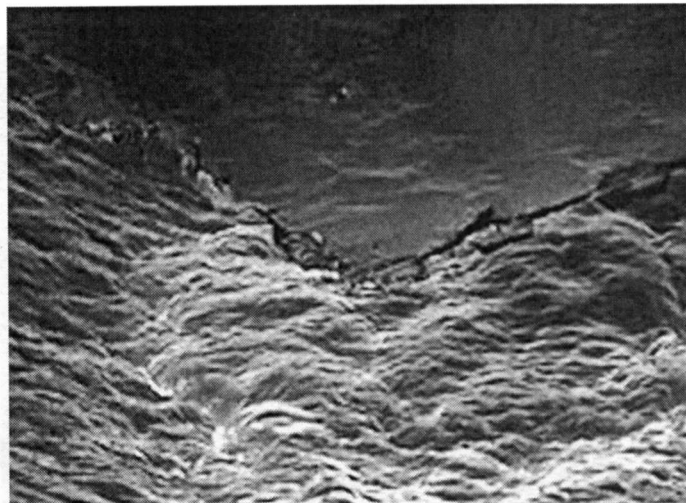
*TRIUMVIRATE was a triumvirate; what happened to the other two?*

In the autumn of 2001 the three of us discussed and agreed upon a plan for the next two years of the label. However, within only a few months of this course being laid out, my former partners became increasingly unable or unwilling to properly carry out the duties within the label's activities they were responsible for, leaving me to shoulder these jobs myself. By the middle of 2002 it had become very difficult to get even the most basic communication from them, until it was finally obvious that they had no intention of carrying out the formerly agreed upon plan for the label, or their responsibilities to the artists. Since they were of no use by that point, I told my former partners that I'd take over control and operation of Triumvirate, which also meant that I was then responsible for all associated costs of running the endeavor, since they were no longer willing to live up to their financial obligations either. I have never received any legitimate explanation from them for their behavior, and all contact with the two of them has long since been severed.

*I'd say styles, genres vary a lot from one production to the other; why?*

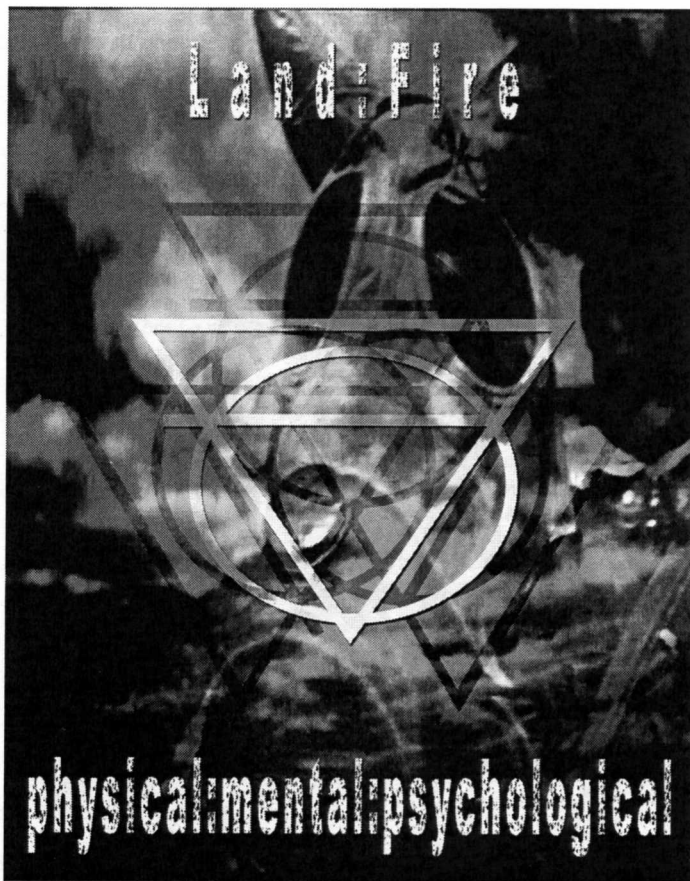
There was never any original intention to narrowly define any self-conscious or pragmatic image or theme for Triumvirate - only the determination to present music I and my former partners thought was strong, worthwhile, and superior.

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>> Epilogue: CITADEL debut album "Granite Sky" is now available; it is the last ever release on Triumvirate, which is ceasing activity.





So Land:Fire is a duo, right? When did you form? How long have you been knowing each other? What do you do besides music?

**F.Mesa & H.Gone:** Land:Fire was formed in 1998/99. We had known each other for many years. We were both born in the late 60's and are IT-Professionals.

Has there been any specific event that made you choose this moniker? What does it evoke for you?

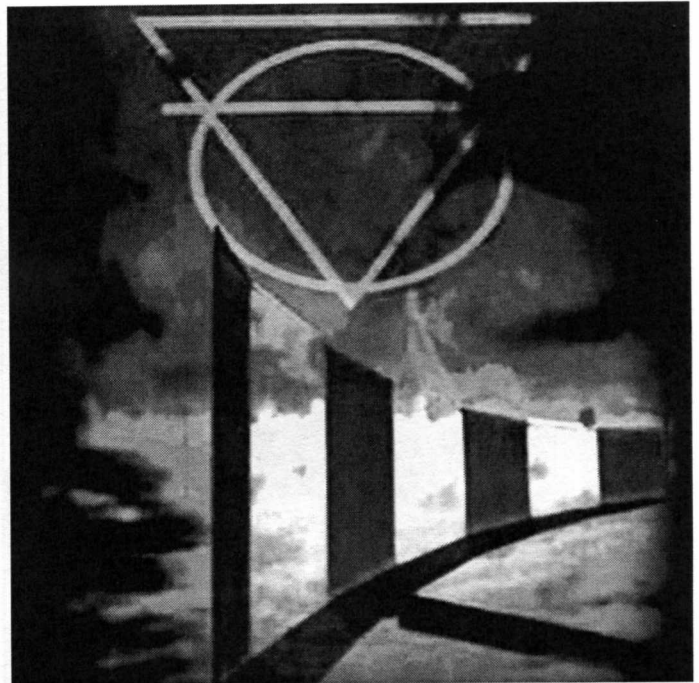
No. During the sound-collecting process for our main, more ambient project we were working together on, we realized that there were a lot of samples and soundfiles that would not fit, so we decided to form a "noizier" side project. When trying to decide on a name, I was chatting with leech of NTT/Annihilvs online, and he suggested the name "Land, Fire" based upon one track title from our album-in-progress. With a slight alteration, the name Land:Fire was decided upon and we feel it fits very well to the sound of the project.

Could you describe a bit L:F creative process? Which machines, programs, material, sound sources do you use? Is L:F more a digital or analog worshipping project?

Land:Fire is completely done with samples. We collect them everywhere: TV, radio transmissions, movies, documentaries etc. We also use micros for field recordings. We use wave editing programs to edit and manipulate our collected samples. Finally we mix it all together. Everything is digitally edited and recorded.

What kind of effect would you like your music to have on its listeners? Are you trying to induct something?

We only want to create cold, dark and intense sounds.



Any interests for themes such as mind control/subliminal messages? Mind control and/or subliminal messages are interesting aspects of reality which surround us daily (TV, commercials, politics etc.) but it's not part of Land:fire.

What about spiritual issues? Are there any traditional/aboriginal musics that you have interests for? Religions or philosophers maybe?

We are both interested in different types of aboriginal/traditional music, but Land:fire is not very influenced by that.

What do you think a post-apocalyptic earth would be like?

It's hard to say what a post-apocalyptic earth would be like, but our music could be the soundtrack for it.

How did you discover atmospheric/obscure ambient music? Any project or artist that have been a major influence?

Even though we didn't know each other at the time, we were both fascinated by middle and shortwave radio transmission sounds for some time. We share a life-long enthusiasm for heavy metal music, and over time we both had separately discovered music like SPK, TG, Lustmord and others, so the interest in atmospheric, obscure sounds started for both of us in the early 80's, and ultimately these interests helped bring us together...

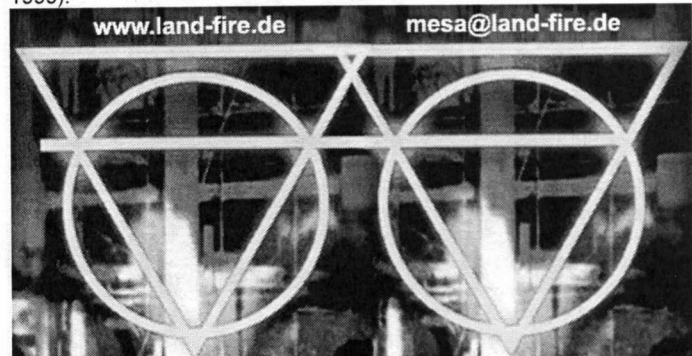
What do you think about the "post industrial" scene or network of today in general? Are there any projects/labels/individuals you feel closer to? There are some interesting projects/labels and persons today, Leech of Navicon Torture Technologies comes to mind with his label and projects, Operation Cleansweep or Propergol...

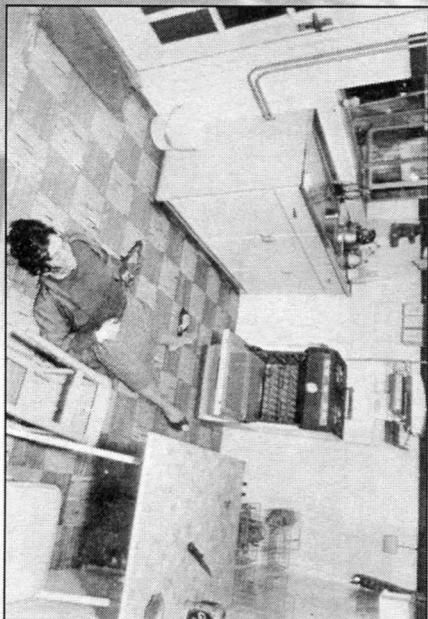
Would you like to see mass media and majors starting someday to interest themselves in such musical fields?

Let's pray to the holy shortwave that mass media and major labels will never discover our kind of music, but the chance is very small that this will ever happen, and the music itself is anything but mass-consumable. We don't do music for the masses, we don't even want to. On the other hand, it could be funny to have for example a commercial for a new Slogun cd on prime-time saturday evening TV.

Your discography so far? Upcoming releases?

Our next step is a new full length cd ("Physical:Mental:Psychological") which will be released on TESCO this year. This will be our second full length release, the first one came out in 2002 on vinyl ("Gone", Power&Steel [PAS14]). The very first track we released "Drifting Back" was on the "Information Apocalypse Compilation" (ANNIHILVS.001/1999).





To start with the usual question: why did you choose space rockets take-off explosive as a project name? Could it possibly come from an interest over scientific issues/scientific state of mind maybe?

**Jérôme Nougailon:** It's energy coming from despair. A fraction of second: a reaction and a metamorphosis. A certain idea of a prepared chaos that can prove fatal at any moment. A musical projection inspired by a certain instability. A conscious way to cross words with humanity. From a scientific point of view, it's the absolute control of an explosive mixture used to make rockets take off. Personally I see in that something absurd and surrealistic. Propergol is a sonorous simulacrum at a given place. A violent and physical change with an uncertain end.

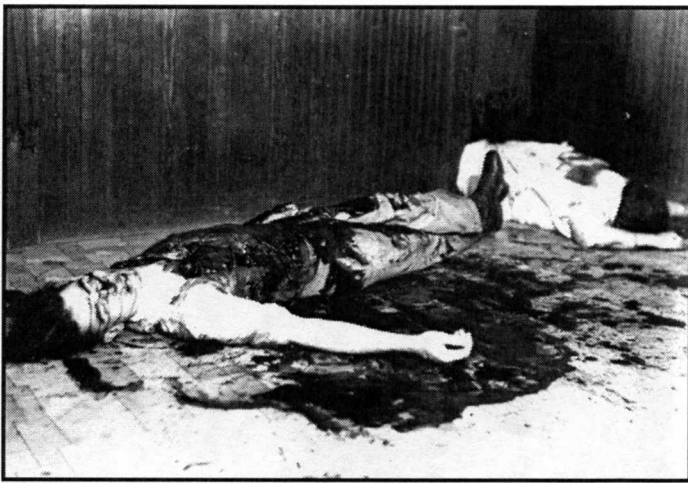
*PROPERGOL is more than 7 years old now, could you make some kind of assessment? Looking backwards, what have been the best & worst moment in its process of evolution? Would you consider your work more "mature" now or do you feel basically the same as when you started? Is the cathartic aspect of your work still dominating?*

All that I remember from all these years is a profound feeling of loneliness. The recollection of self-control. A short-living watch during which yesterday's friends became today's enemies. There are some roads you'd better not go to. I just try to make a sensorial and despising music. To answer your question: I do not lie, I stay the same person. But it's obvious that I analyse a minimum of yesterday's mistakes to give my work a new density as far as sound and spirit are concerned. Unfortunately I have become a kind of predator waiting for its prey. With Propergol I lost a good part of my fragility and of my naivety. It's a daily nightmare I'm pleased to have again and again.

*Which bands/projects/artists were influential when you started? & now? Are there any actual projects whose work you feel very close to?*

A lot of bands retained my attention. However, Skinny Puppy is certainly the one which impressed me the most. Their first works and above all the most experimental tracks from "Back and Forth- serie 2" "Cleanse fold and manipulate" and "Vivi Sect VI". After that I little by little discovered SPK, TG, Brighter Death Now, Genocide Organ. I have continued till now this search thanks to Sylvie and Stéphane (Nuit et Brouillard). At the moment I particularly like the energy of projects like Slogun, Control, NTT, MK9 (Death Squad), or Skin Crime. I hold in highest esteem their musical sincerity, they all mean to me a pure sensorial injection as I like them. At the moment I listen to many different musical styles among them a lot of movie soundtracks and actually not so many "industrial" bands. I'm also unwaveringly fond of Johnny Cash.





Especially of his two live "At St Quentin Prison" / "At Folsom Prison" without forgetting his last album "American IV: The Man Comes Around".

*How did meeting with John Balistreri of Slogun happen? How did you come to collaborate? Are you totally satisfied with the results of this collaboration? Yet what are/will be further developments of it or has it been just a one-time thing?*

I met John on the 8<sup>th</sup> September 2001 during his show in Mömbris (Germany). He was adorable. His show was a violent and tense one. A radically efficacious vocal phrasing. In private life, John is a very nice person. A thoughtful guy and absolutely not a "nag". He is sincere and generates such much energy... At the end of the evening we talked a little bit and I proposed him to make a following to "United States". I couldn't have dreamt of a better point of view on the subject. I thought it was necessary to give an American and specific answer to the whole album. Some days after the 11th September events were happening. This project is still with us. I have to talk again with John about that. It's still developing.

*You have an important mastering activity, which can be felt in your sound by the way; so has Thomas Garrison of Control / Exsanguinate / Misanthrope Studio. You two collaborated recently, how did it happen? Who contacted the other in the first place? Has it been a big confrontation of sound technical knowledge? What will be the result of this exchange?*

It's in progress. I have had less time to go into the matter seriously. I have to contact Thomas again so that we can manage the situation as well as the turn of this collaboration. I already have got some interesting bases. Thomas succeeded in creating a style that is characteristic of him and efficient in Power-Electronics. His sonorities are redoubtable. I don't worry too much about the final issue of our collaboration.

*I think your sound is mainly computer-generated, right? Could you reveal us a bit about your material and methods of work? Have you ever tried analog instruments or will you do someday?*

I have tested several analog synths, but unlike some persons I'm not a fetishist of this kind of instruments. Working with computers has the advantage of making the virtual fabrication of granular, fm or analog synth possible thanks to some softwares which are free of rights. I like testing a multitude of sound sources. My operative procedure is a rather classical one at the beginning of each track. It gets more complicated at the end when I transform all injection soundtracks to bring dynamism to the whole. I particularly care about mastering. It's quite often the tensest and most fragile moment during the creative process.



*We were born in the same dead area - on my side, I think growing there has generated a lot of tendencies such as being irascible, paranoid, negative, systematically critical... Would you state something a bit similar? Any childhood memories or anecdote?*

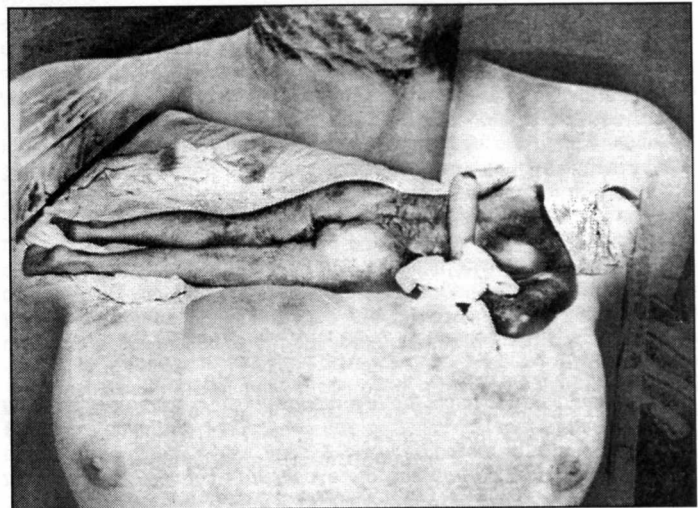
I don't have any pleasant recollection of this childhood. Upbringing in a private catholic establishment made me meet beings without any sensibility. I learned there the notions of hate, of lie, debasement and self denial. Stamped as a child of god it is bearing the cross that I lived a life of purgatory before my time. A doctrine of psychical torturers which inspires me some disgust only. All these years long, I have been consumed by the evil of the confession of sins. The past always catches up with you. It devours you and kills you by inches. It's a sentence that only compels you to survive. A teaching whip. His second name is education.

*Would you refer to such a word as "nihilism" for how you view today's society and humanity as a whole? Do you have anything left of some "utopia" within your mind? "Survivalism"?*

Post-apocalyptic. The idea of an infernal chase in empty streets where the individual is the sole master of his own fate. A sublimated virtual image of an individual self-reconstruction on a rusty and incandescent altar. Symbolically speaking a brazier.

*Are you satisfied with living here? If you would want to & could leave, where would you ideally go on this planet? & if given the power to do so by authoritarian means, what would you change in french society?*

I went twice to Canada a few years ago (to Montréal) and I found both the place and the people lovely. I like this zone. But I don't like France. I appreciate Lille without its people. Liberty, equality, fraternity. Everything has been said. Three wonderful words sullied by the hideous and treacherous French flag for a submissive community I will never give either my life or my time for these colours or for these people. I've got a severe talk about this subject matter. But I must admit that we are privileged ones in this continuous social chaos. That's maybe the worst thing. It's always possible to argue about a possible different aspect for another society. But actually and as matter stands, only a cataclysm, in the proper meaning of the word could change things. Such is the case. One can always fight, but real matter is somewhere else to be found. I think that a political content exists in each artistic involvement, for instance having a camera in hands and shooting, is already to take up the witness' position with the aim to give your own perception and to give the spectator some leads. This can be considered as a political engagement. The same goes with the musical field or everything else. It's a perpetual social and sensorial fight.



*How do you view death? What do you think is the ultimate extent of human life?*

Magma returns. A disconnection. A solemn emptiness. I dare hope "life was worse". I prefer to imagine that moment rather than realize what it really may be. I just hope to have the possibility to be able to ask for the last sacraments before death's rattle. Life is a kind of ante-room opening on the worst things existing. All things considered, I think that life is a training. It will be worse afterwards. Hundreds of children throwing up on the verge. Animals fighting to death ad infinitum. Steel pieces shouting out everywhere. The unforgettable recollection of still moving decapitated locusts. Some maleficent beings, an endless scenario and infinite possibilities. The ultimate fear, a question mark. The last snook. The never ending obsession.



*Do you consume some/a lot of medias' information and entertainment? Could this be an occasional source of inspiration for Propergol? Any comment about late world events, 9/11 or the war in Iraq?*

Yes, I do interest myself in the matter but I don't use it in a direct manner because I think that it's not easy to have a proper view and I prefer paying attention to a global vision of the things or on the contrary to a microscopic fact. On the 11th September, I could well imagine the state of utter confusion and joy explosion depending on which side you are. My first thought went to the SLOGUN team. At the beginning it wasn't a known fact that only internal flights were concerned and my heart seemed to stop beating when I heard the news. I was really anxious. During the evening I was with a friend and I told him about some thoughts I had seeing Iraqis singing and dancing while hearing that the twin towers had collapsed. On the one hand, one is lamenting over an event that other persons have been living during years and one is despising their joy? Medias and people reading them have a short term memory and way of thinking. And on the other hand, Chechnya is totally forgotten. A genocide occurs near here. In Grozny there are no towers. Only children howling like dogs would do seeing its master beheaded and burnt alive. All that looks more and more like a Death show.

*Movies' samples & extracts are of a recurrent use in you tracks; are you such a cinema fanatic? What do you think about the influence of the cinema industry on collective mind & spirit worldwide throughout the 20<sup>th</sup> century? How do you see the evolution of cinema? Can you list some of your favourite movies?*

Each time I achieve a track, I try to express an idea, a touch of cinema. I use samples to create my own sound track. A sound perversion which is recreating according to me a world in its own. Generally speaking I think that cinema is elsewhere to be found. There are still films existing but these are only as many pretexts for remaking its past. The breaker of manufactured, stamped DVD is swamping homes. I do have like everybody a few DVDs, obliged and forced to use an epileptic format which is becoming a non deserved reference. Sparkling effect when you get us... 24 images a second is becoming interpolation of frantic movement. When is accelerated editing scheduled? A lot of films inspire me. I could quote at random: "To live and die in L.A." by Friedkin, "La Jetée" and "Sans soleil" by Chris Marker, "Cleanshaven" by Lodge Kerrigan, "Affliction" by Paul Schrader, "Gummo" by Harmony Korine, Romero's zombie trilogy, "Assault on precinct 13" by John Carpenter or "Elephant" by Gus Van Sant and so many others that rock my nights.

*Where are the incredible samples on track "Fin de siècle" (5<sup>th</sup> on "Un déchaînement de violence") & at the start of "Terror compartiment" (7<sup>th</sup> on "Renegade") coming from?*

"Fin de siècle" is built from a sample by l'Abbé Pierre and from a Korg X5D synthesis passed through an effect rack. "Terror compartiment" is composed from a sample coming from a reportage on Jacques Mesrine and from a processed loop from Excalibur.

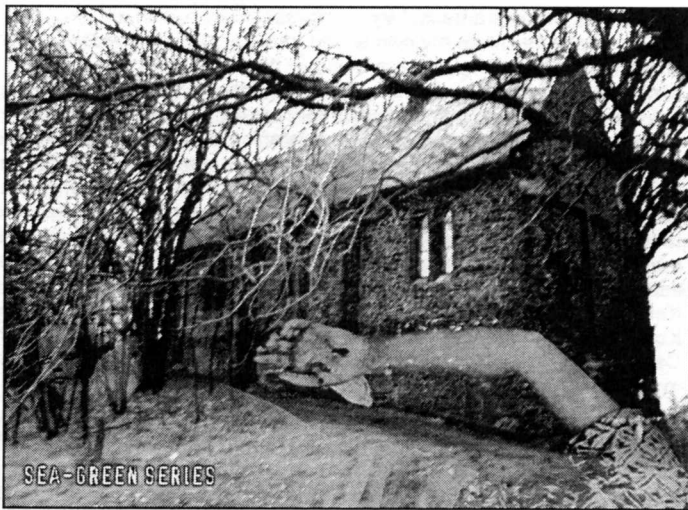


*With the "Sea-Green Series", your work reaches another step further; it's more atmospheric & calm even if still oppressive to a certain extent. While on the other hand, latest manifestations of Propergol that we could hear (various compilations & the PACrec business card) were of the most aggressive nature, gaining in density & intensity, totally enraged... Is this "lunatic" aspect of your music an expression of your character too? How do you deal with extreme ranges of feelings & reactions on a day-to-day basis?*

Sea-green series is the projection of a paroxysmal atmosphere. It's a kind of film one can reinvent each time one listens to it. I try through imagery on artwork to give the listener some clues, but he is free to transgress this. I don't like people being confined into specific styles or into particular talents. I think that all is a question of will. Everything is possible if done with sincerity. Sea-green series offers a reflection on atmosphere, on melancholy. Propergol is a more vibrating energy but I don't lose the hope to bring my public to a mix of styles like it can already be found on some of my releases. I'm alone to handle the whole. Schizophrenia has always been my faithful partner.

*You still haven't performed live I think... You were supposed to play live*





at "Deadly Actions IV" but it didn't happen... Why ? Are you looking for a specific event or specific day/state of mind to perform live? What would you think a "perfect" event/show would be like ? Will you perform live someday & which circumstances are you looking for so it will happen ? I had just lived a very painful sentimental affair. This tense situation brought to a clash with Nuit et Brouillard. This led to a trying period of time during which I had to rebuild myself without any external help. I was very sad about this situation. Recurrent technical problems with computers as well as the feeling of being purely and simply abandoned by people who should have supported me. Frankly speaking I get the wind up at the idea of making gigs that's why I need and require the maximum of preparation so to be able to offer something unique. I wouldn't reproduce the albums on stage. I'd rather work with the perspective of mixing sounds and visuals. I'd offer about 45 minutes of sound material as it can be expected from my musical project but with a specific live elaboration. Because this kind of solitaire live is a quite tricky job. People like Mk9 (Death Squad), Con-Dom, The Grey Wolves or John (Slogun) inspire me some admiration due the state of tension they succeed in developing on stage being so sincere. Their performance is each time a very disturbing one and several months after it still makes me think about the meaning of their thought process, their questionings and the shouting out of ideas. I was blown up by a concert by Death Squad in London. I have rarely been so paralysed during a gig of that style. A big slap that still haunts me.

What would be the "ultimate aim" you're pursuing/would like to provoke with Propergol?

A blending of cinematic power-electronics. A trip inside the nerves. Propergol is nothing more but a projection of my sensations and moods. An outlet rich in emotions. A fantasy, a sign of the times illusion. And everything becomes strange again. A sound proposition of an idea of life and of thought devoted to a chaotic fate. A never-ending diversion of the situation and the senses. A certain derision of human transgressions. The fact of fighting evil with evil. God is leprosy. Finally the only possible redemption is a pure fantasy, only a show.



What can we expect next from Propergol & your label Hermétique?

Several releases are about to be out. On Hermétique: 2 full-length CDs Dusk of hope (France) - "Flexible response"; Post Scriptvm (USA) - "Marginal existence". On Gazoline: Sea-green series - "Chapter IV"; Sea-green series - "Diaporama 1"; Sea-green series - "Chapter V" by Post Scriptvm (USA / Brooklyn). And as far as Propergol is concerned: "Program Vengeance" / full length CD (Malignant); "Watchmen series" / mini CD (Objective/Subjective); "G.P.W.S" / full length CD (Annihilvs); V.A. (Sekuencias de culto). As well as the reissue of the two first CDR "Un déchaînement de violence" & "Cleashaven" (Tesco Organisation).

Any final comment ?

Frankly speaking, I always fear reading again what I may have written during an interview. A difficult self-centered exercise in which answering is already a formality in itself, a classification as many others. Therefore I'll have the pretension to end up with a quotation by Jacques Rigaut:

"Day is breaking, it serves you right".

Or with a track title by Mister Johnny Cash in his live album at St Quentin prison in 1969:

"I don't know where I'm bound".



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>> Thanks to Sylvie / Nuit et Brouillard for the English translation.

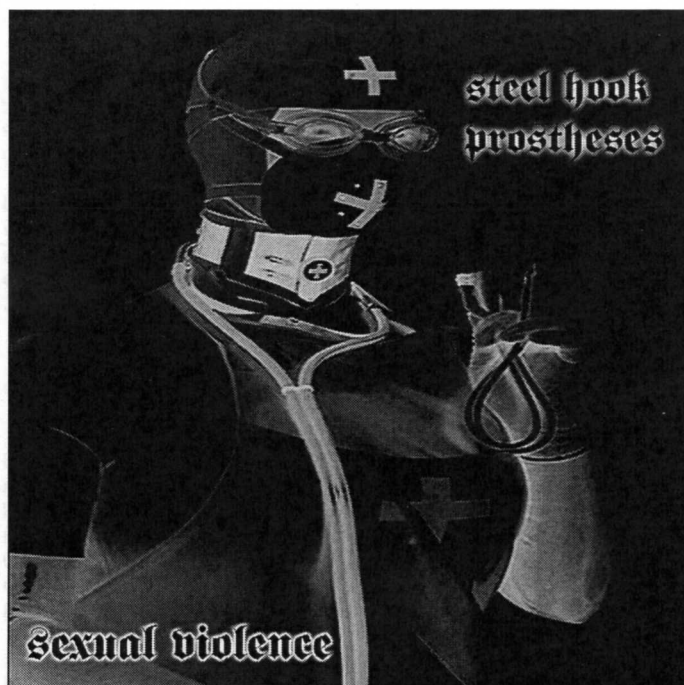
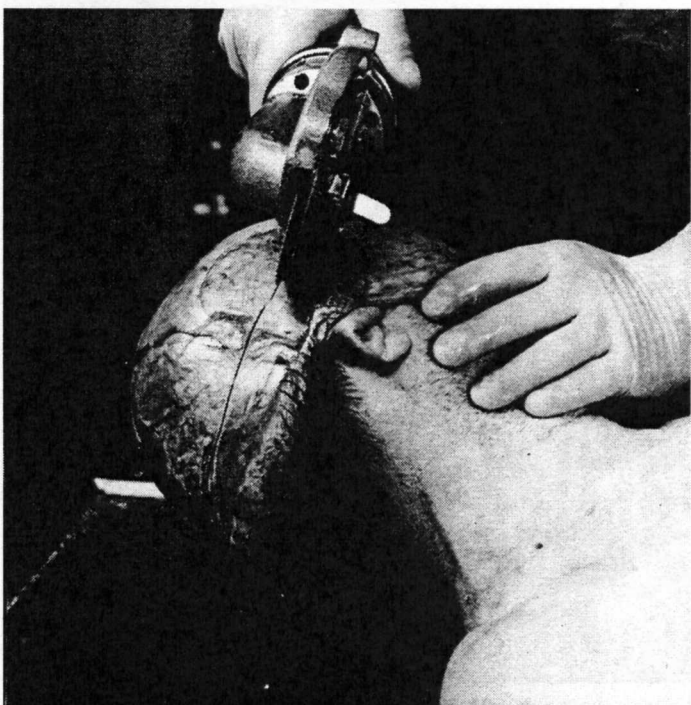
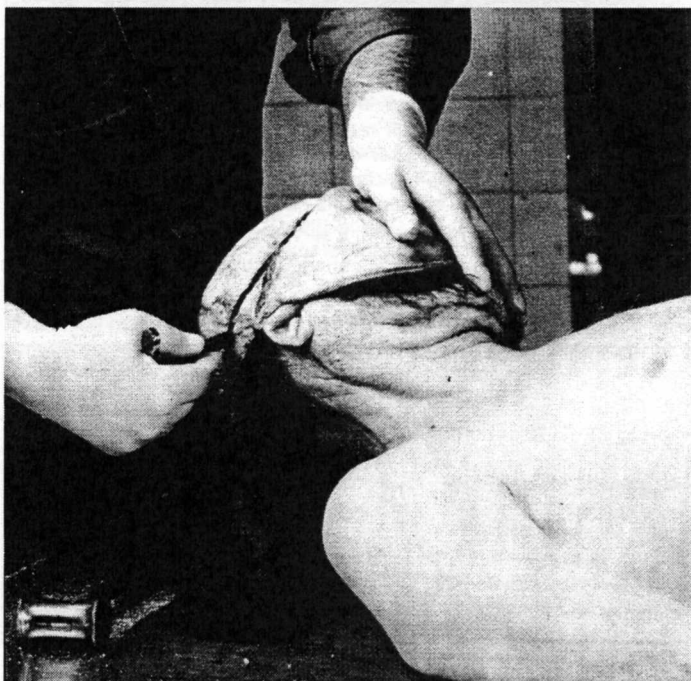
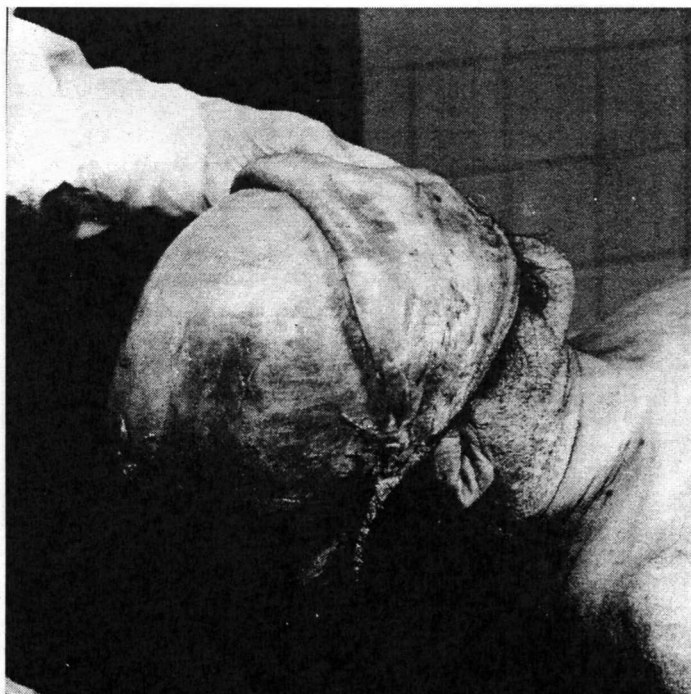


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## Self Abuse Records

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**Apotemnophilia:** a paraphilia of the stigmatic/eligibilic type in which sexerotic arousal & facilitation or attainment of orgasm is dependent upon oneself being an amputee [from the Greek, apo = from + temnen = to cut + philia]. An apotemnophile becomes fixated on carrying out a self-contrived amputation, or obtaining one in a hospital.

*How long have you been knowing each other? When & how did you decide to start Steel Hook Prostheses?*

**John Stillings:** We have known each other for around 15 years, we went to school together. We started Steel Hook officially in 1999 after a string of several short lived projects. We wanted to try to create something with a more deranged feel.

*How old are you? What do you do besides music?*

**J.S:** I'm 30 years old. I work full time in the commercial construction industry.

**Larry Kerr:** I'm 31 years old and I work in property management.

*Which material & sound sources do you use? Who is doing what? Can you describe a bit your creative process?*

**J.S:** Anything and everything can be used as a sound source in the creation of our material. Anything from field recordings, a small clip from a movie, or from our arsenal of hardware gear. Anything that can be recorded into the computer from there it can be manipulated and forged into whatever sound we are looking for. Usually how it works is L. Kerr will bring me some sounds he's been working on, from there I will add sounds, manipulations, structure and then finally the vocals. Sometimes we will record improvised sounds played on electronic instruments together after a night of smoking and drinking.

**L.K:** I use a wide array of sound sources, such as metal, rocks, hum of a fan motor, speech tapes, etc. I also use guitars and a synth.

*How did you discover noise/PE/atmospheric? Would you still refer to a word such as "industrial"? What was your musical background prior to this? Are there any bands/artists you would consider influential?*

**J.S:** The discovery of noise/PE/atmospheric pretty much came when I first got a computer and got online around 1997. I had been listening to industrial music since the late 80's. Before the internet you were limited to only what you could find in local record stores and the occasional mail order catalog you would run across in a zine or something. Things that were readily available that I listened to at that time were Skinny Puppy, Ministry, Frontline Assembly, Nurse With Wound, Controlled Bleeding, Skin Chamber, Einstürzende Neubauten, Sleep Chamber, some occasional CMI releases like Mortis and BDN. I was also equally involved in death and black metal and played in a couple different metal bands during the 90's. I liked to listen to Mayhem, Marduk, Burzum, Darkthrone, Emperor, Zyklon B and lots of others. There are lots of bands that have been very influential, the list is so long it would take forever to name.

**L.K:** Late 80's industrial, punk, hardcore, and death metal were the things that really got it started with me, from the early days, J. Stillings and I were always looking into other genres. We'd spend hours digging through the local record stores and were only exposed to what was available at the time. When I moved to California in 1993, I was then first exposed to more experimental/noise music and really got into OLD, Boredoms, Zen Gorillia, just to name a few. Then, when I moved back to Texas in 1999 we were tired of the same old music that was being



presented in venues and decided to do something about it. Thus Steel Hook Prostheses was born.

*Your sound involves distorted vocals, sometimes rhythmical elements with loops & patterns, but overall dense powerful abstract electronics I'd say; do you consider your sound close to "typical american PE" (in the vein of e.g. Slogun, Deathpile, Control), or are you aiming at innovating & stepping away from prefixed categories?*

**J.S:** Sure I suppose our sound is close to some of the above mentioned American acts. I listen to all those guys and they have all been a definite influence. We are always trying to come up with innovative sounds and not really trying to be pigeon holed into one category. I see our sound more as heavy electronics more in line with Ex.Order, Folkstorm, MZ.412, Dagda Mor and such.

*Then on the subject matter side, what do you think about serial killers, misogyny, sexual "perversions", & such? Would you say you see yourselves as misanthropes?*

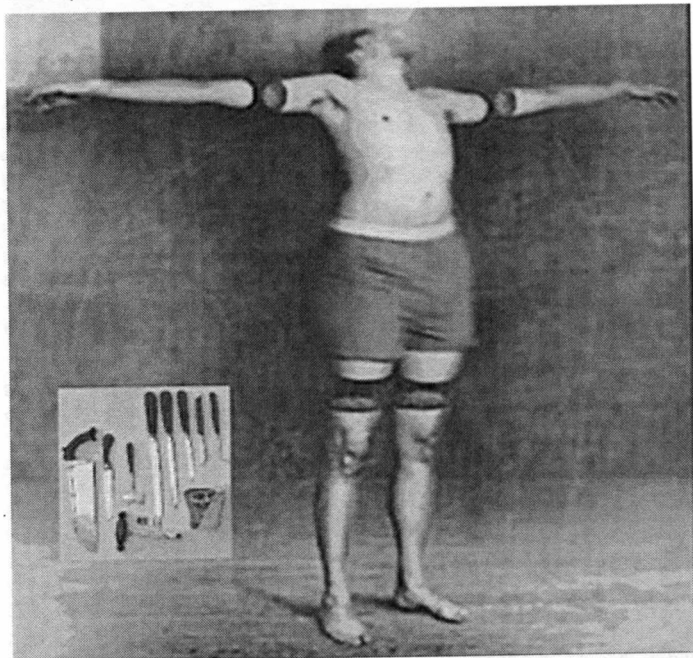
**J.S:** I've been interested in all things subversive for over half of my life. Sure I have interests in all of those things. Sexual perversions would definitely be my preference. Especially the subject of apotemnophilia and sexual amputations. I certainly have misanthropic tendencies. I hate being around people for the most part. I don't really interact with too many people on a social level. I pretty much stay holed up in my home studio for the majority of my free time. The mentality of the sheep like culture that most Americans follow pretty much makes me fucking sick.

**L.K:** I've always been into serial killers, splatter movies, black witchcraft, mummification, etc. They all have been an influence in just about everything else that I have and still do now. I pretty much stay at home myself in my studio outside of work.

*Where is your attachment to medical images, surgical equipment, wounds,... coming from? Personal experiences? Childhood traumas?*

**J.S:** My mother has worked for the Veteran's Affairs Hospital for nearly 30 years. When I was a little kid I used to spend a lot of time around the hospital with her. Her Office was located near the prosthetics and orthotics ward. This was in the 70's and there were a lots of post Viet Nam and WWII patients lurking around there. I would see lots of guys with horrible disfigurements. Amputees, guys missing portions of their faces, all kinds of unimaginable atrocities. These images have always stuck with me and have had a definite impact on the imagery associated with Steel Hook Prostheses.

**L.K:** Vintage battlefield, medical devices in general are a fascination with me. Ancient amputation rituals have some very interesting techniques.



*How far is going your attachment for such images? Do you collect videos, pictures, literature? Do those centers of interest interfere with your relationships?*

**J.S:** Well I don't spend a lot of money on that kind of shit. I'm more into collecting music and gear. I have a lots of pictures collected on my hard drive, occasionally I'll print some high gloss photo paper to enjoy for later. I have a few books and videos nothing too excessive. As far as my interest in these kinds of things interfering in my relationship with my wife, it just doesn't happen! She knows I'm a freak!

*Would you evolve at some stage to display "medical" performances or unconventional SM practices at your shows?*

**J.S:** We have shown some video footage at some live performances in the past. We usually like to keep it pretty compact when we do shows. We don't like to carry around a bunch of extra bullshit to tend to at the end of the night when we've had several drinks and it comes time to load up our shit and get the hell out. But I suppose if the event was a special occasion and there were some willing participants to take part in the things you mentioned it might make for a good time.

**L.K:** There was an early performance we did that had s&m performances and human suspensions. The more compact the better, would like to do the occasional one though.

*As for your shows so far, did you enjoy them? Do you feel better on stage or in studio sessions?*

**J.S:** Some shows have been great where others have been shit. We usually have a good time when we play in Houston. I've been involved in bands for several years and have had a lot of stage time. At this point it seems more like a hassle to play live especially for an audience that doesn't have a clue about obscure electronics. I definitely feel better in my studio. We are at a point now where we need to get out of Texas and do some shows in other parts of the country or the world for that matter.

**L.K:** There are definitely those times where shows were shit. But most of the time we are very happy how the show went. It really doesn't matter to me where I perform, I'm comfortable just about anywhere.



*Texas must have the largest noise "scene" around the globe. Do you see any particular reason explaining this fact? Size of state? Specificity of social life? Favorable cultural circumstances as for underground activities maybe? What are currently your favorite Texas projects?*

**J.S:** Texas is a huge fucking place! There's not that much scene activity in our immediate area of the Dallas, Ft. Worth metroplex. There are a handful of guys here in our city but the majority of the scene exists in Houston about four hours away from here. Houston is a phenomenon unto itself, there are so many fucking noise bands there it's crazy! I can't think of any favorable cultural circumstances for it but I can think of plenty of unfavorable ones: high crime, intense sweltering heat, gridlocked traffic. I guess these aspects of everyday life might drive one to release frustrations by way of harsh electronic noise. Some of my favorite Texas projects: Inhalant, Goat, Richard Ramirez, Concrete Violin, Taint, Fail Association to name a few.

**L.K:** It is incredible about the size of Houston noise scene... it's endless! But the size of the noise scene here in the Dallas/Fort Worth areas could easily fit in a van. I guess it because generally everyone here wants to DJ' and not perform. My favorite Texas projects are: Goat, Black Leather Jesus, Richard Ramirez, Concrete Violin, Inhalant, Fail association, TEF, Muzak, Crust, and Butthole Surfers.

*Apart from that "noise scene" aspect, are you satisfied with living in Texas in general? If you'd be given the immediate possibility to move easily, in which other area/country would you like to live on this planet?*

**J.S:** I enjoy living here for the most part. I have lived here all of my life so I can't really compare it to anywhere. I like the wide open space. Plenty of room to breathe not densely populated and claustrophobic like some of the northeastern cities I've visited in the US. I like the fact that I can hop in my truck with all of my guns and drive to a remote area within 15 minutes and blast shit to hell if I want to. I guess if given an opportunity to move I'd have to say somewhere with a cooler climate. Perhaps Colorado in the mountains somewhere.

**L.K:** I've lived along the entire west coast of America. And living outside of Texas isn't too fun... There is a drastic change in the peoples' attitudes. I don't complain about the heat too much. I know that there are places much hotter. I would like to live somewhere in Europe at sometime in my life. Perhaps retire over there in the longrun...

By the way John, which guns do you own?

**J.S:** HA! I just got back from a shooting trip over the weekend! I have a 12 gauge riot shotgun sawed off with a pistol grip on it. I have a standard 12 gauge pump action long shotgun, the type for bird hunting. Then there is the 380mm automatic handgun which is always fun to shoot. My most recent purchase is a AK-47 assault rifle with a 30 round banana clip and I had a blast with that bad motherfucker out in the woods over the weekend!

Are you a supporter, or member, of the National Rifle Association?

**J.S:** Yeah sure I support the NRA. I'm not a member though.

For us in France, & more generally in the rest of Europe, weapons are less easily available & totally reserved for specific populations, i.e. official states' security offices like army or police. The average european public opinion view this american specificity as "negative".

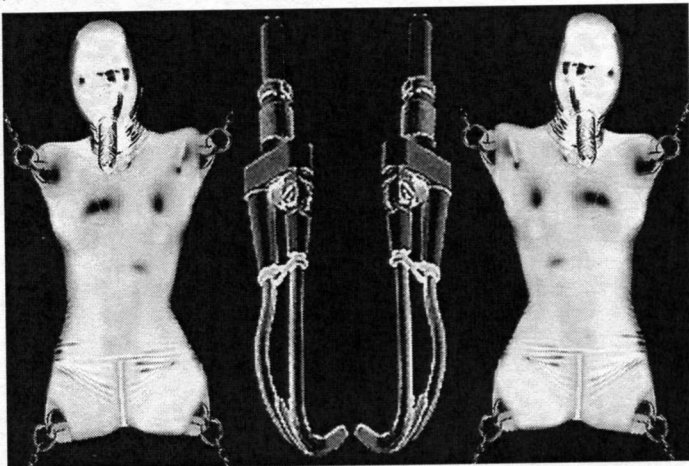
**J.S:** Yeah that is one of the great advantages about living in America is the individual citizen's right to bare arms. Especially in Texas! It's legal to carry a concealed handgun just about anywhere you want to go. It must seem pretty crazy to the rest of the world I suppose! Did you know that you can buy guns here in large chain stores just a few isles down from where they keep the children's toys and bicycles and shit! It's not so strange to me, I've grown up immersed in the gun culture.

Which could be the specific events when you would use your guns against someone else?

**J.S:** Pretty much only if someone was to threaten you with deadly force. For instance if someone was trying to rob you with a knife or a gun you could shoot them dead. There would probably be a lot of legal hassles and a trial. You would have to be able to prove your case to get away with it. The easiest way is if someone breaks into your house at night or while you're home. Then you can pretty much blow their ass away no questions asked!

Have you ever wished to kill someone so strong that it came very close to be done?

**J.S:** Sure I would have loved to kill a lot of people! Never came close to getting it done though. I've got too much to lose to waste my life away in prison over killing some worthless motherfuckers.



State of the world today, rising menaces, chaos... Do you have eschatological beliefs? Do you think human societies could degenerate & come short to almost disappear, in which circumstances? Any idea how this process could be boosted (or prevented)? What do you think about "survivalist" groups/movements?

**J.S:** Yeah it seems like the whole world is going to hell at times. For me it all boils down to an issue of individual survival. As long as I have my weapons, a large area of countryside to evacuate to when the shit hits the fan, I say bring it on! I'm ready for anything. Everyday day life can be pretty boring, monotonous and mundane. Sometimes I think it would be cool for some cataclysmic events to take place just to shake things up a bit. After all the people in the world who have lived before us predicting the end of times to no avail, wouldn't it be just something to be alive in this generation to actually see it? Everybody's got to die sometime!

**L.K:** It seems that the world is in total chaos. I believe that the majority of it all is at the fault of overpaid politicians. Rising menaces and survival groups/movements have always been in existence and will continue to exist. They often have more organization and structure than most of the major governments of the world. Whenever one of these menaces, groups, or movements are taken out, someone else will just come in and replace them. They will always be there.

How do you view death? Any opinion upon "life after death"?

**J.S:** I pretty much view death as the end of existence. Eternal sleep, bliss absolute nothingness in the here after.

**L.K:** When death happens, it's done for a reason. And when the moment your last sleep has come, it is the end of existence of everything you know.

In long time terms, what would you ideally want to achieve with Steel Hook Prostheses?

**J.S:** I would like to have a long string of quality releases on well respected labels throughout the world as well as the respect from other musicians and dedicated fans in this genre of music. I'd also like to be able to travel to Europe and other parts of the world to perform.

John, can you tell us about your solo-project Metaconqueror?

**J.S:** Somnambulant Records have agreed to release Metaconqueror "Banishment Of The Unforsaken" sometime this year. This will be a full length release of my solo material which goes under the name Metaconqueror. This work is over a year old and was originally supposed to be released on an upstart label called Odious Records that never got off the ground. I've reworked a few things from the original demo, added more layers here and there. The sound of this can best be described as black ambience. I try to concentrate more on bleak, cold soundscapes under this moniker. None of my vocals are used on this project but voice samples are used and manipulated quite frequently.

Larry, what about your solo-project Habeeb & label Cyber-Blast?

**L.K:** Habeeb is an exploration into magic, supernatural, and the unknown. Cold atmospheric soundscapes with some occasional rhythmic style track. Two releases are "Il Cancelli Di Morte" on Somnambulant Records and upcoming "The Long Journey On The Arm Of Death" on Deadline Recordings. Cyber-Blast is a CDr label operating since 2001. We feature much of the Texas noise scene as our releases. Everything is limited to 100 for each release. I am currently working on a collection of various distribution items and eventually expand Cyber-Blast as a major source of underground electronics and noise.

You've been setting up shows as well - how do you regard them? What have been the worst & the best aspects of doing so? Satisfied with amount of people showing up? Any feedback from audience? Would you see some interest in larger events like "gatherings"?

**L.K:** I enjoy setting up shows. I have an annual "Texas Noisefest" in Dallas which tends to pull a little crowd. It's really hit and miss on the attendance at some of the shows over here. We have been in places where two people show up for the show and some shows were fairly large. It really doesn't bother me if not a large turnout. It's just an opportunity to practice very loud! But the feedback that we have been getting is really nice. People who do attend, tend to enjoy it. The only bad part about it is that on occasion you just deal with flakes. I definitely would be interested in setting up something at much larger events, a festival would be a definite!

Have you been satisfied with your participation to Open Wound "Violent Cutting Motion/Fresh Blood I" v/a CDr? How old is this material?

**J.S:** Yeah. It was definitely an honor to have been asked to participate in that release. I've been into the Grey Wolves since the get go. I have a lot of respect for their philosophies and their DIY ethic. That material is around two 1/2 years old. Our sound has advanced quite a bit since those recordings. It's cool to be on a comp with Travis Morgan and Meson from NCC. Those guys are our Florida allies.

What's in the pipeline for S.H.P.?

**J.S:** We have just completed work for a release on L. White Records to be called "Torturous Anxiety". This will be a full length with a remix by Control and one from Azoikum. A full length CD on Malignant/Black Plague will be out sometime in the near future called "Light Reflected From A Cold Cutting Table". Several compilation appearances are in the works.

Any final comment?

**J.S:** Thanks for the interview!

**L.K:** Thank you!

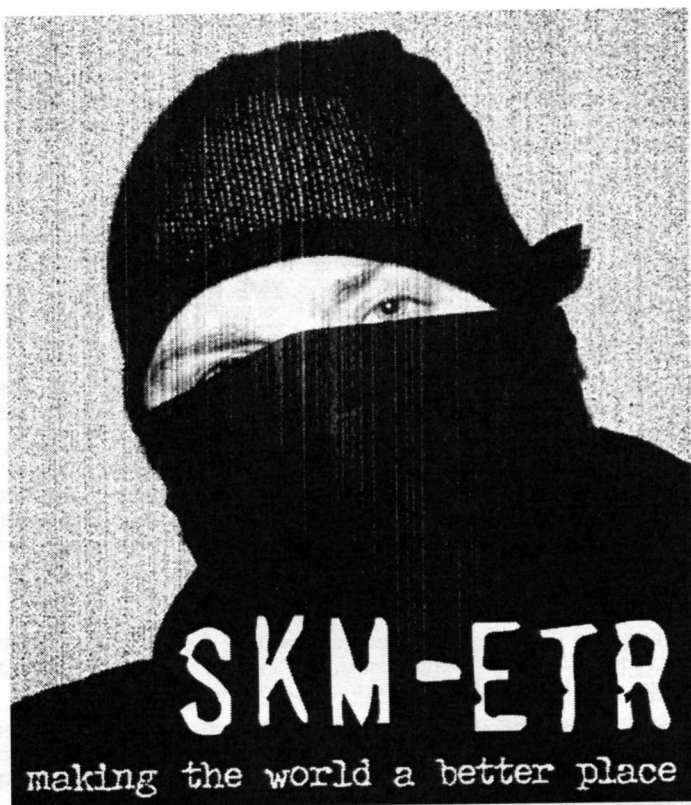


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*The usual business: how old are you? What do you do besides music? What are your everyday life & neighborhood like?*

I am 27, I live in Winnipeg, Manitoba, Canada. Canada's biggest reserve. Winnipeg is a shithole, human trash everywhere. I am pretty much a hermit, days consist of work, then home to movies and music.

*What is the meaning behind those enigmatic letters "skm-etr"?*

"skm-etr" is a shortened version of "skum-eater". The majority of my work is all based on 'the cleaning of streets', so the name has its purpose.

*SKM-ETR did very confidential releases (e.g. a limited 2 copies split acetate with LHD on Troniks); has it been the starting point & main push for SKM-ETR?*

Phil from LHD/Cherry Point/Troniks was my main push. After a couple tracks I sent him, one day I received this LHD vs. skm-etr acetate 7" in the mail. Plus he asked me to do a split PACrec release with him (skm-etr / The Cherry Point - "Scalpel Killride / Throats Are Slashed"). Everything started to get more serious from there and I began constant work on skm-etr.

*Which material/equipment/sound sources do you use?*

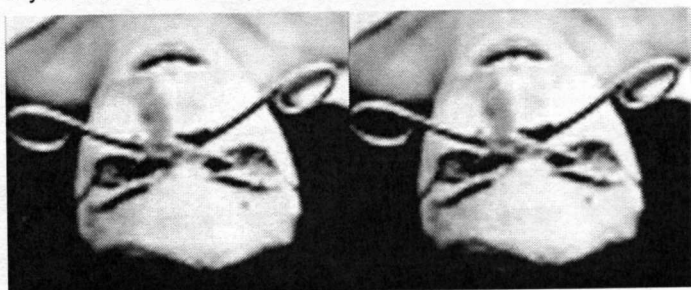
Computer, pedals, keyboard, sampler. Sound sources - I use all sorts of shit, tons of over sampling of movies.

*Which are your favorite projects? Which ones have influenced you one way or another? How did you discover power electronics, & what was your musical background prior to this?*

I listen to all sorts of music. I am a late bloomer in the PE game - my introduction was the "Exploration One" comp, but I didn't get hardcore into it until some time after that. My musical background is industrial, metal, hip-hop and punk. As for PE-Noise type, Slogun, Control, Taint, Nicole 12, Sickness, LHD, Brethren, Grunt, NTT, Propergol, etc, etc. Skinny Puppy is my main influence.

*Do SKM-ETR play live often? Do you like been confronted to an audience, or do you prefer studio?*

I've played live twice, I like the live environment cause it allows me to use backing footage - visual imagery will hopefully always be a big part of my live shows. I do not see myself playing again in Winnipeg thou, cause nobody is really into what I am doing here. As for outside Winnipeg, couple instances have been brought up but nothing solid as of yet. There are a few clips of my last show up on my webpage.

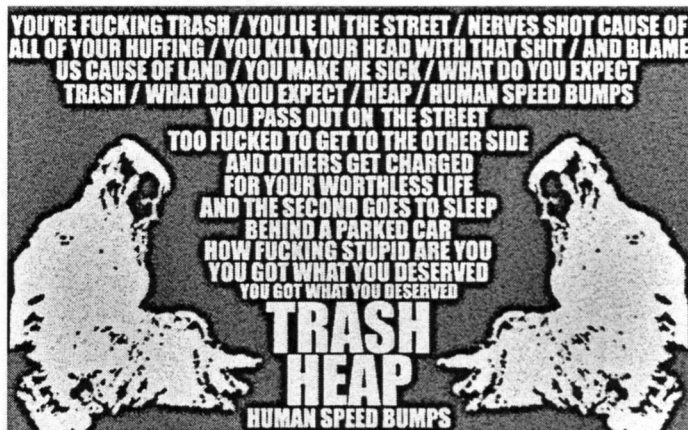


*There has been a show of SLOGUN in Chicago last year with an impressive line up of contributors, DEATHPILE, SICKNESS, NTT, BLOODYMINDED, NOIZGUILD, & you as well; did you enjoy it? What was your part in it exactly? What has been the feedback of this event like? Do you share John's interest for criminals, rapists & serial killers?*

My part in it, along with many others we just screamed into microphones for John. I had a blast. Feedback has been two-sided from what I've heard, from "it was one of the best PE shows of all time" to "it seemed sort of cheesy". IT'S US AGAINST YOU. I do have an interest in serial killers, etc... but not to John's extent.

*Some PE units take safe distance with the subject matters they use & are mostly about "controversy", "provocation" & "subversion", while others have a more personal work of a cathartic nature, & others consider their work as the exact expression of their true self. It's also often a conjunction of those three possibilities. I think personally that PE is often about the confrontation of visceral & extreme behaviors against fake intellectuality & the flat average mundane. What do you think? What is your own expression like through SKM-ETR?*

I am highly influenced by my environment, I do music for my love of music and obviously the everyday issues I see come into play in my music. It is hard not to discuss the social conditions around me cause they sicken me so much it just carries over to my lyrics. I have nothing against any topics anyone else uses, but skm-etr is about what I see and what I deal with. We have a mayor that wants to clean up trashy areas that he wants tourism to get into, in return he is moving all the soup kitchens and salvation army's into residential areas, so good neighborhoods are slowly turning to trash as this army of zombies slowly stagger over to all the free shit. We have generations of huffers and alcoholics having kids like mad cause it makes the welfare check go up, and these kids just run around the streets causing shit, go down the street at 3 in the morning and you're almost guaranteed to see a 3-4 year old kid walking around by themselves, and all the older kids are out breaking into homes, cars, robbing elderly. Generations of solvent abuser's and fetal alcohol babies, this city is starting to look like it is housed by mutants. So everyone else gets to deal with this, so this trash family can get one more trip to McDonald's a week, more beer and solvents, from my tax money. Winnipeg is a giant reserve and that is what I express in my music.



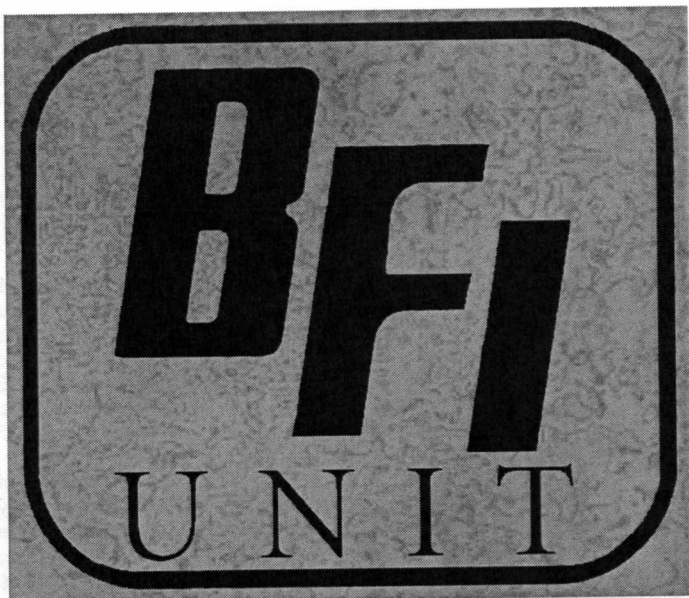
*"Human Speed Bumps" was about bums, tramps. A true expression of your feelings over them? Can you develop a bit please... Are there many in your area? What are social laws & protections like in Canada?*

We have a huge problem with sniffing/huffing solvents with our aboriginal community. "Human Speed Bumps" is based on a few events that happened in 2002, within 2 months, 3 huffers had got so fukd up that two passed out in the middle of the street at night, and one under a parked car, all three getting ran over. One guy thought he ran over a trash bag (which is exactly what he ran over) and didn't stop and was charged. I was so pissed after reading about event after event so close together that I decided to do the track "Human Speed Bumps". These bums get so fukd up that they are getting hit by cars all the fucking time. I have been in many cars that have had to come to a sudden stop to avoid hitting an Indian crossing the road. They think they come with built in pedestrian crosswalk signs. I've actually had to stop in the middle of the street while some garbage bag stumbled across the street only to stop in front of my car, take solvent out of their pocket and begin to start sniffing. It's like fucking 'Frogger', drive down main street here and you're sure to see some slug trying to make his/her way across the street into oncoming traffic.

*Are there any specific populations which you think should be eradicated?*

Yes and no, but I need something to bitch about... without the trash there would be no skm-etr.

*What would you say are the most notable differences between Canada & the U.S. of A.? Less violent society maybe? Are weapons easily available in Canada too?*



Well where I am in Canada, things like guns are hard to possess. Even things like gas guns that are available anywhere in the States are illegal here. You constantly hear about the amount of murders with guns from the States to Canada, especially with "Michael Moore's Bowling For Columbine" throwing it in everyone's faces, but what he should of done is counted murders by stabbings, cause those happen all the time here. Are murder rate is pretty low, but there isn't that many people here to begin with.

*Are you pro-death penalty? If so, in which cases?*

The more people who die and the less who are born the better. They say crime is going down in North America, but the numbers of human filth seem to be going up, each generation of children are getting worse and worse, how people bring kids into this world is beyond me right now. Parents don't watch these kids, they turn into criminals, parents lay blame on everything but themselves etc. etc., you have heard this a million times. You come to this world for the majority to work a shitty job, just make ends meet, spend your entire life in debt and then you die, what is it worth. They sucker you in with family and people who care about you and who you care for which is the number one reason there are not more suicides.



*Tell us about your label Mouth Records.*

www.mouth-records.com - all you need to know. 2004 should be a good year.

*What can we expect next from SKM-ETR? What would you ideally want to achieve in long time terms?*

'BFI.01' is out and includes remixes from Azoikum, Cherry Point, Fanny, Jaymez, Loss, NTT, Sickness and Venetian Snares and some live material. My first full length cd 'The Rugged Meat Cleaver' featuring guest vocals from David Rodgers of Brethren and John Balistreri of Slogun will come out in september 2004 on Eibon Records / Stridulum Recordings. I have two tracks coming out soon on the 4 way split cd '50lb Stare' with NTT, Sickness and Slogun.

www.skm-etr.com

aborigutter@skm-etr.com

28.06.42.12

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CANADA

Forced sterilization, government sanctioned abortions, mass murder, plague, accident, natural disaster, all around chaos, whatever, the point being, people dictate by their presence what turns to trash, I speak the truth you'll see...

**NO BOUNDARIES**

◇Brethren◇



*How old are you? What do you do besides music? Are your relatives advised of your activities & how do they react?*

David Rodgers: I am 23 years old. I will be graduating from college with a bachelor's and associate's degree in December 2004 and work at a house for the mentally handicapped. Yes, my relatives are very aware of my activities with Brethren. My father, mother and brother have all heard my songs, watched the live videos and seen the website. My brother has attended two of the live shows. My mother and girlfriend stayed up all evening, the night before a show, working on the banner I use at live shows, so Brethren is taken seriously at my house, not as a money making machine, but as a serious musical project with important content. My parents were mildly shocked when seeing me live on video, but the shock soon faded as they began to see Brethren in a more serious light. They are all very aware of the content and are not in any way opposed to it. In fact my mother actually argued with a neighbor of mine who was accusing Brethren of being a KKK affiliated group, which my mother responded to him by saying that Brethren only comments on the social climate we all live in and is not based in any paranoid philosophical dogmas, but truth only. My parents do not agree with me 100% on everything, in fact I do not know anyone who does, but they have always held a firm stance on the realistic differences among social groups, races, etc. My parents live in the suburbs and my father is a recently retired truck driver and my mother once was a school teacher and now is a house wife. Both my parents are good people and have always been very supportive of all my views and activities. They have always been influential to me, especially growing up.

*How long have you been listening to power electronics & other industrial sub-genres? What was your musical background prior to this?*  
I started listening to industrial-related music when I was in junior high and high school (12-13 years old) with industrial bands like Psychopomps, Skinny Puppy, Throbbing Gristle, Black Mayonnaise, Laibach, Lustmord, Merzbow, Das Ich, SPK, Wumpscut, etc. I ordered things out of catalogues based solely on their descriptions. I never knew anyone who listened to any of the music I liked. It wasn't until some years after high school that I was introduced to a few people who had similar musical tastes. In my junior/senior year of high school I began getting very into noise music with bands like Merzbow, Masonna, Atrax Morgue, Namanax, etc. I was also very influenced by a tape I received from the local noise/experimental scene at the time by my now good friend, Mike Duncan. It was a Christmas compilation tape with tracks by Black Mayonnaise, Succor, Evil Mechanical Dog and Contamination Diet among others. I am in very close contact with all of these guys now. I received the tape when I was 17 at the basement of some art gallery in Akron, Ohio where Mike Duncan of Black Mayonnaise was performing a solo set. I had been previously introduced to Black Mayonnaise when I was 16 by a couple of people I knew who went to high school with him and gave the tape to me one day and said I might like it. I was first introduced to power electronics at a record store in Cleveland, Ohio called Mindwave when I was 17 years old that specializes in industrial music. I asked him to play Whitehouse and he played me tracks from "Quality Time" and "New Britain". I was so overwhelmed that I went to a nearby bank machine and withdrew \$200 and bought every CD he had by them, which were way overpriced at about \$30 each! It wasn't too long after that I began buying lots of power electronics CDs. I was even more overwhelmed when I purchased tapes and CDs by the Grey Wolves, Con-Dom, Streicher,



Control Resistance, Taint and Grunt among others, who I began to listen to constantly. When I was 17 I began going to the venue Speak in Tongues (RIP) where I saw the bands Death Squad, Schloss Tegal, Hollowing, Eye of Zohar, Psywarfare, Cat Hope, the Eugenics Council, the EMFW tour, Einleitungszeit, Skrol and the local experimental/dark ambient/death industrial/noise bands Murderous Vision, In Death's Throes, Contamination Diet, Mike Duncan, Lockweld and Season of Discontent among others. These shows heightened my already imbedded curiosity of this style of music.

*I've heard the "Cased Antiquity" CDr by Gokuraku Ojo, a pre-Brethren project, & it's totally another world - what kind of evolution happened in the meantime? Were motivations, & so the energy generated, drastically different?*

When I was in Gokuraku Ojo I was in it with two other guys: one who goes by CYN and another who will remain anonymous until I ever see him again to ask if I can use his name. We all had completely different tastes in music and so the outcome was quite different. I was very eager to make music and knew that this would be a part-time group until I had the right equipment to start Brethren. Brethren was in the works around this time as far as name and content were concerned. Lyrics were already in the works and I knew exactly what I wanted to do, but couldn't achieve it until I had the money to purchase better equipment. Gokuraku Ojo was taken more seriously by me than the other two guys. They never thought that anything would ever come of the recordings. I decided to put out a CDR version of some of the recordings a couple years ago. I wanted them to take it more seriously and I tried to take Gokuraku Ojo into a more violent direction, which unfortunately never occurred. We met every week at CYN's place to record on my 4 track. The outcome was very primitive, with its beats and electronic atmosphere mixed with noises. We used everything from bass guitar to a violin, which of course were never played correctly. The two guys who worked on this went on to do other projects one called CYN, which is similar to digital hardcore and the other band called Invincible Guitar, which was similar to noisecore/indy rock noise as it was blurred songs with a humorous intent. I think CYN is still working under that name, but has nothing released and as for Invincible Guitar I am guessing that they are no more. Many people really like the Gokuraku Ojo recordings and there are those that don't care for it. I thought many of the tracks were very decent and I still put this CD in from time to time. A short time after Gokuraku Ojo ended me and Mike Duncan (Black Mayonnaise) recorded some tracks in a darker more serious vein. These tracks lied dormant until we recently dug them out, edited them and added vocals and sounds. This project is named "Surrounded By Unlit Energies." Artwork has been selected for this project and will be self-released by us as 50 CDR copies. Another project I did in 2002 was with my brother and is called "One Eye Has Three Heads". We recorded an album called "Sounds of the Microverse," which was based on the 1970's Micronauts toy line, which was a childhood favorite of my brother's. The album is quite diverse in sound and there may be 100 pressed copies done in the future. There were a limited amount of elaborately packaged CDR versions sold on ebay for about \$30-\$45 each. My brother did all the packaging, which was quite elaborate with an actual Micronaut figurine attached to the colored jewel case in its own tomb. Each package was completely different from the next with varying colors, figurines and CDR stickers. They are very professional and interesting-looking. My brother put a lot of time into them.

*Tell us about Bound, another pre-Brethren project which is closer to what you do now. Is it an ongoing one or is it over? I think "Final Signs" is an excellent disc, any chance it could be released anywhere & made available to a broader audience?*

Bound was started in the intent that there would be one album recorded. This was taken much more seriously than Gokuraku Ojo and was done with one of the members of Gokuraku Ojo, CYN. CYN basically had a mini studio at his house. He had lots of equipment and a lot of room to work with. Bound was taken very seriously and it took us over a year to record. We met almost every week to work on it. Some days were spent talking and others working. The content of Bound was different than Brethren and dealt with various topics from religion, obesity, phone harassment, disease to child molestation. I am very happy with the Bound album "Final Signs" and have yet to send it to labels. I have received positive feedback from Taint, Control, Inhalant,

Slogun, Murderous Vision, Grey Wolves among others, which I am very happy to hear, as we worked very hard on it. To me the tracks were nicely structured and each track is strong on its own, but still work great as a whole. Three of the tracks will be featured on the Fresh Blood Vol. 3 compilation on Open Wound. I am hoping Bound will be officially released in larger quantities, because I feel it does deserve a broader availability.

*So, now is Brethren; strong name. Who would you view as your comrades, in which struggle? Which past or present projects are your most worshipped ones?*

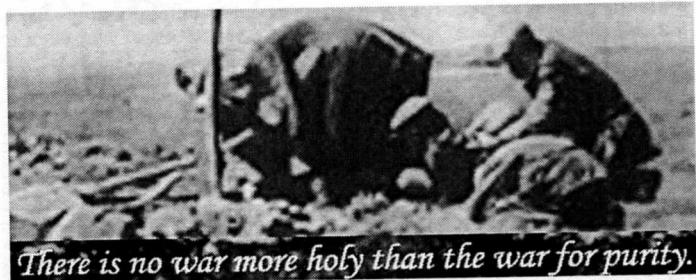
I am not very sure who exactly is, because I don't know many groups who have the same ideals and views as me. Many groups are either not as passionate as I am on certain matters or they are afraid to acknowledge it. I am very honest about my views and opinions and have no fear in expressing them. A lot of times groups are so ambiguous that I have no idea what they view or believe, but they enjoy conversing with me, so I think to myself that we are either on the same page or they are simply not opposed to what I am doing enough to stop conversing. Many times I think a particular group is in the same vein as Brethren then they say something or align themselves with a group that puzzles me. There are probably many groups that converse with me because they strictly like my music and the content/lyrics are not as important to them. Groups that I am in contact with who enjoy Brethren and enjoy conversing with me for one reason or another are the Grey Wolves, Skm-Etr, Taint, Inhalant, Control, Murderous Vision, Black Mayonnaise, In Death's Throes, Hollowing, Contamination Diet and Slogun among others. I am not sure that there is any group that I would consider to be in the same struggle as Brethren against the limp-wristed media and the misinformation they present to the public regarding race, sexuality, etc. Brethren deals and reacts to their environment and the criminal existence of minority groups who get treated like royalty by our government as well as the media. I have not discussed enough with particular groups to judge whether or not we are on the same page as far as ideas go. Most power electronics groups that I have read interviews for that I thought may be closely related usually fail to impress me. I find most groups to be quite wishy-washy with the goals and messages they wish to present their listener with. There are other times when I suspect a group to be purposely hiding or shadowing their philosophy in order to reach a wider audience. Most groups would never come out and say that National Socialism has many positive aspects and truths. Power electronics and industrial has been ambiguous from the beginning with groups like Throbbing Gristle, Maurizio Bianchi, Laibach and Whitehouse, to name a few. These bands always flirted with racial issues, Nazi or totalitarian images. There are many groups who identify with certain aspects of Brethren's content such as homosexuality, African Americans, reverse racism, immigration, the education system, the media, AIDS, the Middle East, etc. Until I have more in-depth conversations with groups that may have similar ideologies I cannot decide whether Brethren has any allies. My guess is that Brethren has more enemies than comrades, which is not any different than in my personal life. My most worshipped bands would be from many different genres. These are a few of the bands that have either been an inspiration to Brethren in one way or another or me personally: Skrewdriver, the Grey Wolves, Murderous Vision, Control Resistance, Brutal Attack, No Remorse, Con-Dom, Skm-Etr, Streicher, Grunt, Slave State, NON, Whitehouse, Attack, Involved Patriot, MOD (the album "USA for MOD"), SOD (Speak English or Die), Burzum, Bound For Glory, Strom.ec, Kill or be Killed, Death Squad, Ex.Order, Warcom, Robert X. Patriot, Black Mayonnaise, Contamination Diet, In Death's Throes, Skinny Puppy, Laibach, Taint, and Blackhouse.

*What do you think about power electronics today? Hasn't it lost a lot of its original strength & potentiality?*

Like I tell everyone, I have a love/hate relationship with the power electronics scene. I love the music and many of the topics that are addressed, but I detest the ambiguous nature of certain bands. The use of symbols, phrases, samples and even lyrics are used simply for shock value and in an ambiguous manner. Many groups use symbols or slogans in a purposefully ambiguous way, so the listener has no idea what the group is trying to get across. I always think I will finally meet a band in an interview and instead they pussyfoot around every controversial question and give half-assed reasons on why they look a certain way, use certain symbols, etc. Many groups are basically presenting their listener with a book without any real words, causing them to drown themselves in a sea of artsy sounds and images. I think power electronics always has the potential to be strong and original, but it is when a group dodges issues and questions just to sell more records or keep friends or allies is when the band, not the genre, loses its appeal to me. I will always enjoy power electronics, but there are always bands I will hold higher than others for their integrity.

*How do you view ambiguity in PE? Systematically a weakening thing, or could it be an occasional tactical method?*

As I said above, ambiguity in power electronics is the genre's biggest downfall. I view ambiguity in all cases as a sign of weakness, whether it

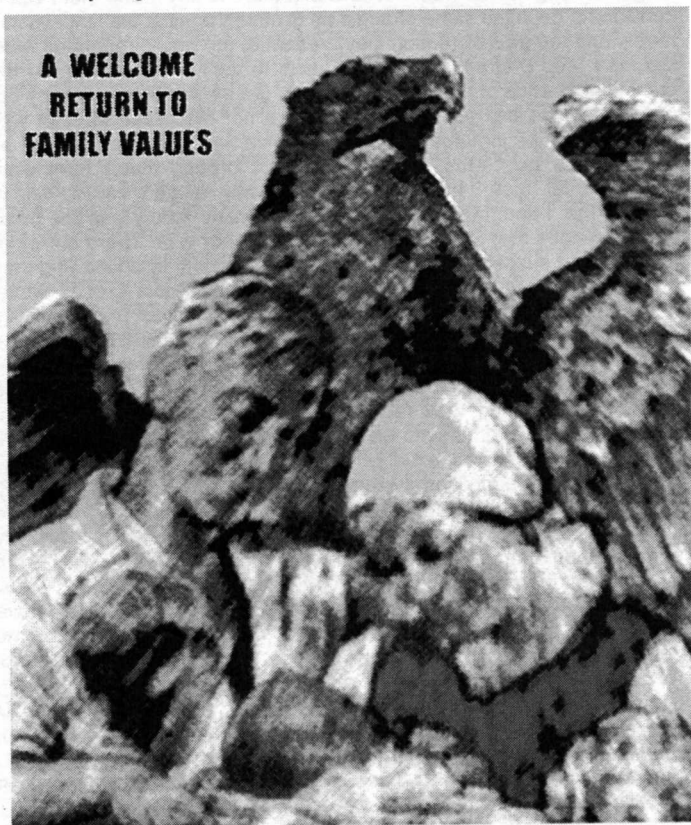


*There is no war more holy than the war for purity.*

is in music, art or in a conversation. People many times nod their head to your ideas or values, but in reality they are a human chameleon and blend to their environment and social situation. Ambiguity is an embarrassing tool of communication.

*Without ambiguity then, could you expose a bit your state of mind? Is Brethren the exact expression of your personality? Would you call yourself a misanthrope? A white supremacist?*

Yes I would say Brethren is an exact expression of my personality. I do have other interests and moods, but Brethren only deals with topics that I find worthy of tackling. Brethren deals with many social topics such as race, homosexuality, disease, education and many others. I find certain races to have an overwhelming negative impact on certain societies. One only has to look to college campuses, where African Americans, who are blatant criminals, are studied as heroes or the manner in which the media portrays weaker races as superior. Yet if any one person shows any signs of white solidarity they are considered racists and in many cases criminals. I have been told many times that many of my views are criminal, racist and hateful. In most cases I have responded to these accusations by saying to the person that it is they who are the criminals, it is they who uphold celebrated criminal behavior, and it is they who vote for people who turn our society into a multiracial nesting ground. Homosexuality is another topic I deal with which has permeated our culture to an embarrassing level, especially among the left wing liberal media who look up to these subhumans simply because of their sexuality. I find homosexuals to be very similar to African Americans who live to be oppressed and by that I mean they cannot speak or write about anything besides their oppression. It has gotten to the point that

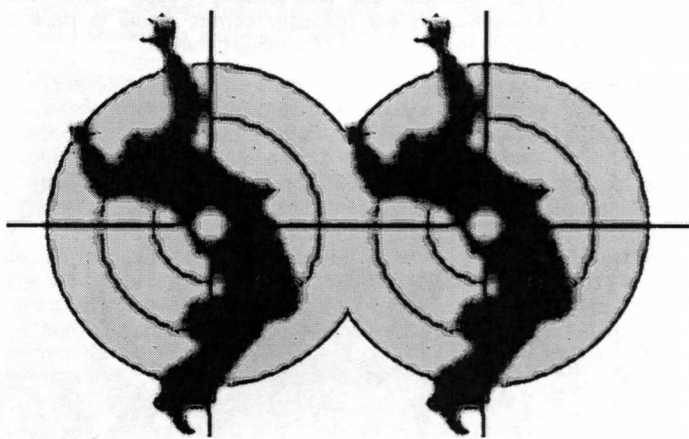


homosexuals and minorities are seen as nothing short of superior in our culture. A gangster way of life is glorified. People assume many things about me and Brethren. I continually tell people that I judge groups of people based on the consistent nature of the group's majority. I find that almost 100% of certain groups adhere to the same values that I would look down on whether the person was black, white, straight or homosexual. In most college campuses they look down on white people and make them feel guilty for their background. Why do we not do the exact same for other races? I have seen on many occasions students actually laughed at because their comment or reaction was too "white". In one class I was with a group of people who refused to say that white people are treated on the same level as blacks. They stood firmly on their beliefs that reverse racism, where blacks are consistently racist towards whites, is practiced more than racism by whites today. The majority who held true to their belief were deemed racist by the few classmates that did not agree. This was the only time I witnessed a larger group uphold truth over racial propaganda. I base much of my distaste for people on factual information, such as personal observation, statistics, etc. I do not uphold any paranoid philosophical views that certain white supremacists many times profess. I am a National Socialist.

*It seems like today, being labeled "racist" is ultimate crime for white people, while it's considered legitimate, "normal", for colored. Do you*

*have an explanation of yours as for this phenomenon?*

People who I would never consider racist who only argue about factual information like statistics or common knowledge get labeled as racist because their view is politically incorrect. But blacks use racism in everything they do. They use it in their music, literature, art and everyday life. Simple things like having a bumper sticker or shirt that says "It's a black thing" is very common and accepted, yet if someone was bold enough to wear a shirt that said "It's a white thing" they would not only be labeled a racist, but have a good chance of being seriously harmed. Black people can say "white" this and "white" that but in a college classroom a professor won't even read the word nigger that was written by a black in a historical document. White people are just as much to blame as blacks for this hypocrisy. It is they who allow this to happen. They abide by the rules that are given out to white people by the media. They listen and obey. They vote for left wing candidates who march immigrants across the border in thousands. It is a shame it is allowed to happen. It is no secret that the media leans to the left and is the most overriding influence over people, especially youths. These young people grow up idolizing black criminal behavior, Ebonics and fashion. Most people are never presented with any argument against the information they are being brainwashed with. People just accept it whole heartedly and as a result we allow outright black racism, but any white racial awareness or solidarity is simply taboo.



*Are there any specificities as for racial atmosphere/situation in Ohio & your area? Do you enjoy living there? Do you think it's the same situation throughout whole USA?*

The racial atmosphere in Ohio is different depending upon what part you are in. We have black, Hispanic and white ghettos. You can have a neighborhood that is 100% black and a few blocks away have an all white neighborhood. I think the racial atmosphere in Ohio is pretty close to most states in that the environment is differentiated. I currently live in a white neighborhood and plan on staying in white neighborhoods. According to statistics there is an extremely low chance of crime being committed in my neighborhood, which stands true as there have not been any crime in my neighborhood for decades and I enjoy this. There are surrounding places that are all black, Hispanic, mixed, etc. My friends get letters in the mail warning that a black sex offender just moved into the neighborhood. I am not at all interested in living by these subhumans. I am selective on where I spend my time, because I do not want to have any involvement with these people. Just the other day my girlfriend and I walked to get a sandwich in her town at about 1 am. Sure enough we watched two blacks and one white get into a fight in the street. I said: "Statistically the black will throw the first punch, because they have much more difficult controlling themselves, for example loud voices in public places, sex crimes, crime in general, drugs etc." Sure enough one of the black guys threw the first punch when the white guy turned his back. I think that some states are worse then others here in the US, but all in all it depends on the city that you live.

*Are there any political organizations, possibly totally underground & barely legal, that you are interested by & would consider worth your support? What is legal & mass media pressure like on such organizations in the US at the moment?*

National Socialism and the various offsprings of this philosophy are of my interest. Any group or organization that supports anything remotely close to this philosophy is red flagged and observed by the government for any signs of "illegal" activity. I put illegal in quotes, because the same reasons certain websites are taken down, minority websites are allowed to operate providing explicit details of how and what they would like to do to not only white people, but the government and United States in general. Minorities are treated like royalty here and get away with illegal activity not just on the internet, but in our judicial system every day. Although these National Socialist groups and any other organizations that are racially aware are for the most part allowed to operate in the United States, the government looks for any excuse to shut them down. So, any website or information you come across



regarding National Socialism or any similar ideals is "barely legal" here in the United States. Any person who supports National Socialism or white solidarity are looked at by the government with watchful eyes.

*How do you think 09/11 has changed American society?*

The events of Sept. 11, 2001 have changed society here in America immensely. First, the mentality of the average American has been opened. Originally people grew up with the notion that the United States could never be affected. That the US was undefeatable and inaccessible to bombs, attacks and major enemies. People are afraid for once in many decades. After 9/11 people have forced to come to grips with the reality that the US is not completely safe, even though the media and the government try to say otherwise. People blame everything on terrorism now. We had a major black out here on the East Coast recently and the first inclination by people was that terrorists had attacked. People are more paranoid of Muslims and terrorism as a result of 9/11 when catastrophes happen, but people still support candidates who believe that Muslims should be able to flood into this country at any time to escape the chaos that they live in. When 9/11 first happened I envisioned a society that would be awakened to the potential dangers these people pose on our society, yet people only react in an instant under extreme circumstances and forgive and forget just as quickly. I saw 9/11 as a wake up call for people regarding our weak immigration policies, but unfortunately people have been thoroughly brainwashed by our politically correct media to have an emotional reaction to the real cause of criminal behavior.



*The coming chaos, the degeneration of human societies... How do you view the future of humanity as a whole? Do you share eschatological beliefs? Do you have any idea how some kind of "apocalypse" could happen? What do you think of survivalism?*

I view humanity's existence as an inevitable demise. People will eventually destroy each other, because of religion and race, which go hand in hand. The more our societies become a clusterfuck of different minorities with various religions and goals, the faster I envision humanity's decline. People seem to think that putting all these races together under one roof will eventually result in a reconciliation of each other's differences, which is a nonsensical utopian idea destined to backfire. Historical evidence proves this theory wrong, yet people refuse to accept the inarguable truth.

*Do you own guns? If so, which? Have there been any circumstances when you got close to using them to kill someone? What do you think about gun control laws & the N.R.A.?*

I have not yet been in any situations that I felt I could not handle without a weapon. I am not interested in going to prison for life and being cell mates with some smelly bastard who wants to suck my dick. If I have to carry a weapon it is usually knives or a ball bat, which would most likely be used if I am violently confronted by more than one person. I support the N.R.A. and will own guns with or without them, because my enemies already own guns illegally, so why shouldn't I. It is comforting to know that I can own guns legally without having to take risks.

*Back to musical matters. You have performed live quite a couple of times already, & even organized shows. Any anecdote about them? Have you been satisfied with your own performances, other projects you shared the stage with, the audience feedback, the amount of people showing up? What would be your definition of a "perfect event"?*

All the shows I organized besides one were at Archetype Group Studios, which is partially owned by a guy who knows Mike Duncan. The place is basically a huge warehouse for the local art scene to work. The people who own it are passive left wing hippie types who weren't thrilled with Brethren's performances from the very beginning. They began to ask questions to people such as "What is Brethren about?" and "Does he have any political ties?". After playing and organizing shows a few times I put together another similar show with the only difference being that my girlfriend was the DJ. She played everything from Madonna, Con-Dom, old 50s stuff, Whitehouse, Lolita Storm,

Britney Spears, MOD, Bound For Glory, Skrewdriver, etc. It was supposed to just be a humorous set combining an odd mixture of music. At one point in the show right after the lefty punk band First Offense played the Skrewdriver song "White Power" began playing. Immediately people were doing Hitler salutes, moshing, giving people the finger and shouting. During the middle of the song a black Rastafarian-looking guy walked into the show. He did nothing but watched. After the song played some fat-assed girl who came with First Offense began screaming "Nazi punks, Fuck off!" then walked out. A while after the show I decided to put on another show there and contacted the venue. I received a reply basically saying that our shows weren't welcomed. We had a whole list of absurd stipulations that basically amounted to us being banned. We were not allowed to play any offensive or discriminatory music, which basically meant any aggressive music whatsoever. We had to supply our own doorman, sound system and clean up afterwards. On top of all that we were asked to pay \$99.00 to use their venue and promise not to play Skrewdriver ever again. He had a list of questions I was supposed to answer like "What exactly does Brethren believe?", "Does the noise scene have any overall political stance?", "Why do most of the fans have shaved heads?" along with other equally banal questions. Of course no one had the desire to put together shows there again after this. I was very satisfied with my performances except for at the Purification Exhibition 2 in which the amplifier overheated during my second song ending the set. The other bands I shared the stage with were also great! I especially enjoyed In Death's Throes, Black Mayonnaise, Murderous Vision and Contamination Diet. The audience surprisingly reacted positively to all the bands, including Brethren. At one show I actually saw a couple drunk girls dancing during Brethren's set! The shows at Archetype Group Studios had a surprisingly large turnout for this type of show ranging between 30-60 people per show. The show I played at a different venue, the Lime Spider, was exceptionally small compared to the shows at Archetype Group Studios, mainly because the show was on a Tuesday night and the shows at Archetype were on weekends. The Lime Spider, unlike Archetype, is a legitimate and popular venue in Akron, Ohio, so had a top-notch sound system and large stage. I could tell that the people at this show were not very happy when Brethren performed, looking uneasy, probably expecting something much different. This show was, in my opinion, one of Brethren's best. A perfect event would be playing, not organizing, at a venue that knew what Brethren was about and sounded like, did good promotion of the show and had a decent sound system and stage.

# BE WARNED



# WE HAVE COME TO PURIFY

*What do you think about so-called "dark-folk"? A genre that has developed a lot lately... There are opinions & philosophies expressed there that can be of some interest, but on the whole I tend to find it very poor musically & quite mannered, with too many pre-fixed gimmicks. Do you have any interest for such projects?*

I am into some of these groups even though they are as ambiguous as power electronics, dealing even more with unmasked political imagery and content. Groups like Death In June are beyond embarrassing dealing with obvious fascist imagery while being a blatant homosexual. Outside of the experimental realm this group is laughed at by bands that are serious about their political stances. I have been at shows where audience members were wearing full Nazi uniforms with Death In June patches/buttons on their shirts and carrying bags and I just think, "What confused individuals these people are."

*Do you think PE & other "post-industrial" sub-genres could attract the attention of majors & mass medias someday? Would you view this as*

a positive thing?

I think we already see this happening with Whitehouse to some degree. They have recently been featured in some very high scale music and art magazines as well as played shows with some big name artists. I definitely think that Whitehouse has gained a lot of credibility by working with many well-known artists over the years, most importantly Steve Albini. There are also many groups who are a part of the indy rock scene who do noise music. Bands such as Black Dice play noise type music but instead present their music as a more rock style approach instead of simply electronics even though they sound at times very similar to Japanese noise music. Mostly it is skinny nerdy kids who can't play a guitar so they make noise.

Where would you ideally want to go with Brethren? Is there any main step/highest aim you would like to achieve in long time terms?

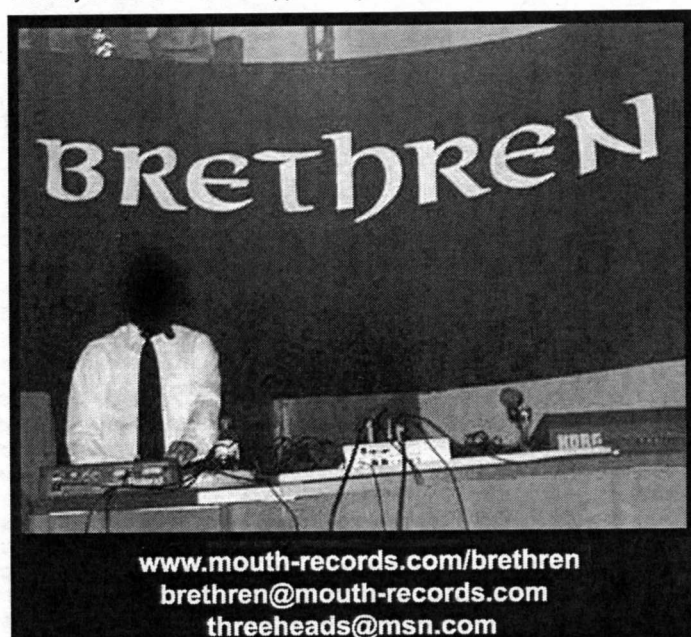
I would like to continue broadening Brethren's discography and hopefully open up some people to certain ideas or interests. In the long run I would hope to influence people's vision of society and gain allies and supporters along the way.

What's in the pipeline now - coming releases?

Brethren "Within Death You Will Be Free" CDR on Open Wound in DVD case with inserts, which features 3 live assaults. Out now! Fresh Blood Vol. 2 CDR on Open Wound in DVD case with inserts, which features 3 Brethren tracks: one live, one demo, one studio. Out now! Brethren's full length "Savage Inequalities" will be released by Mouth Records in a fully pressed CD with a 12 page booklet, limited to 500 copies; expected release date: Nov. 2004. Brethren will have guest lyrics and vocals on the track "BFI Law" for the debut Skm-Etr "The Rugged Meat Cleaver" CD coming Fall 2004 through Stridulum/Eibon Records. David of Brethren will be contributing to two tracks for the new Murderous Vision CD coming Fall 2004 through Somnambulant Records. "Surrounded By Unlit Energies" CDR self released with high quality packaging, limited to 50 copies. Expected release date: late 2004. Revolutionary Command will have a release soon, which features the members of the groups Murderous Vision, Brethren and Black Mayonnaise. The tracks feature contributed vocals and electronics and all lyrics written by David of Brethren. Expected release date: 2005. Organized Resistance "New Era" CD. This is a three-person outfit. All lyrics and vocals by David of Brethren. More information about this release as it comes to fruition. Brethren will be interviewed in the upcoming Degenerate Magazine from Finland. Fresh Blood Vol. 3 CDR on Open Wound in DVD case with inserts, which features three Bound studio tracks. Brethren will be remixing the track "Random Attack" for the upcoming 10<sup>th</sup> Anniversary Murderous Vision 2 CD set. Expected release date: 2005. Brethren second full length "Toward A New Consciousness" is now being worked on and will be completed for release in 2005. Brethren will be collaborating with the Grey Wolves on a track for the Grey Wolves Kollaboration album "21st Century - Days Of Terror" to be released by Open Wound. Other artists include: Genocide Organ, Slogun, Survival Unit, Con-Dom, Ex.Order, Wertham, Navicon Torture Technologies, etc. Expected release date: Unknown.

Any closing comment?

Thank you Nicolas for this opportunity. All the best.



**"Facts do not cease to exist  
because they are ignored."**

Aldous Huxley, Proper Studies.

**:ALIEN NATION:** The browning of our lands / Natural, inevitable process you say / Directly, actively promoted today / Current government policy / Foreign and tainted blood / Third World immigrant flood / Alien Nation // Our white youth a minority / Forced to survive in this wasting hell / A declining nation or can't you tell / Outside your window, who's the majority? / Alien Nation // New blood, economically unbeneficial / Economic collapse / Economic downfall / Any growth is being soaked up / Don't partake in the fall / Heed the right call / Alien Nation // Behold the cultural consequences / No economic justification / Terrorist jubilation / Government assisted offences / Alien Nation // Russian roulette recreation / Third World population explosion / Disease and crime on the rise / Politicians and left wing scum feed our people lies / Is this the life that you choose? / This is the game you will lose / Alien Nation.

**:BLOODLAND:** (adapted from an 1800's spiritual) Oh freedom / Oh freedom / Oh Freedom over me / And before I'd be a slave / I'll be buried in my grave / And go home to my white land and be free // No more moaning / No more moaning / No more moaning over me / And before I'd be a slave / I'll be buried in my grave / And go home to my blood land and be free // No more weeping / No more weeping / No more weeping over me / And before I'd be a slave / I'll be buried in my grave / And go home to my white land and be free // They'll be shouting / They'll be shouting / They'll be shouting over me / And before I'd be a slave / I'll be buried in my grave / And go home to my blood land and be free.

**:COLD SLAVERY:** Cold slavery you have created / Cold slavery how much longer / Cold slavery how much more / Cold slavery / Cold slavery // We build and fall / We move like serpents / You cut your veins / We drink your body / We waller like maggots / Like maggots / Like maggots.

**:CRIMINAL:** Our country lets them come for nothing / Their contributions are historically criminal / They are an alien race escaping their homeland / They escape what they help destroy / The parasite inflicts and infects / You see the signs and don't react to your cue / You sit relaxed, as long as they don't touch you // I blame you / You take no stance / My finger points to you / A barbarous race / The enemy / Living next to you // I blame you / You take no stance / My finger points to you / A barbarous race / The enemy / Living next to you // It's criminal you turn a blind eye / Refusing responsibility for an "innocent" vote / Ignoring the statistics that lay in your lap / Ignoring the disease this animal spreads / On your local campus... a black bastard screams "I want you dead!" / You invite the enemy into your bed / My gun is loaded and I want you fucking dead! // I blame you / You take no stance / My finger points to you / A barbarous race / The enemy / Living next to you // I blame you / You take no stance / My finger points to you / A barbarous race / The enemy / Living next to you.

**:FREEDOM:** ENTER / Enter the first stage of martyrdom / I am your forgiving father / You will no longer feel pain / No need to complain / Let me cure you / I am your passion / Within death you will be free // Let me cast your stones for you / You the forsaken the loneliest of people / Let me cleanse your oppression / Your people your kind does not belong / I have the cure / No need for words no more worries // You do not belong / You do not fit in / Save your rallies your organizations you creeds / I will be your voice / You have no place in this world // Your children will never suffer / I will be your mercy killer / Let your children find their place in death / Freedom freedom / Within death you will be free.

**:HAIL AIDS:** Enjoy your lifestyle / Continue your way of living / Let AIDS live within you / Let AIDS wipe out your kind // Tomorrow you contain yourself / Tomorrow you ware a path / Tomorrow your life / Tomorrow your blood // It all stands before your feet / You are an embarrassment / You are like an animal / It lives within you // Hail AIDS you AIDS infested fucking animal / Hail Hail Hail.

**:NOT FOR YOU:** A place where hung is the weak / Dreams where strength rules the meek / Can't you see, this is for me / Unification is the key / Together we will make them see / Can't you see, this is for me / Ignorance erased / Hate is the case / Can't you see, this is for me / Our race is a uniform / In this endless war / Can't you see, this is for me / My world you're not apart / I set my sights on a new start / Can't you see, this is for me / Can't you see, this is for me, not for you.

**:SWARM OF IGNORANCE:** Look at that vomit you spill / That smell / That illness / The words you use / Look how you manipulate // You are nothing / I said nothing / I see how you pollute / I see how you infect / The ideas you spill / You make me fucking sick // Lies // How does it feel / To create nothingness / You should have your mouth smacked shut / You should not be allowed to intoxicate / The protests you concoct / How long will you embrace yourself / You are nothing / I said nothing / I see how you pollute / I see how you infect / The ignorant ideas you spill / You make me fucking sick.

**:THE LIGHT:** Do not turn your back on them / They hunt what they cannot attain / They pillage lands that welcome them / Do not be fooled by them // Put a bullet in that man's head / That man will pillage our land, take our jobs and rape our women / Put a bullet in that woman's head / That woman will bring filth, disease and sickness / Put a bullet in that child's head / That child: like mother, like daughter, like father, like son / Fire your gun and let will done / Let will be done // They are animals, subhuman beings / To them it is a conquest / To them it is history / They are the ones in your classrooms, in your workplace and standing right next to you // Put a bullet in that man's head / That man will pillage our land, take our jobs and rape our women / Put a bullet in that woman's head / That woman will bring filth, disease and sickness / Put a bullet in that child's head / That child: like mother, like daughter, like father, like son / Fire your gun and let will done / Let will be done // Each morning brings us light / It brings us faith / It brings us hope / Opens our eyes to what we once could not see // Put a bullet in that man's head / That man will pillage our land, take our jobs and rape our women / Put a bullet in that woman's head / That woman will bring filth, disease and sickness / Put a bullet in that child's head / That child: like mother, like daughter, like father, like son / Fire your gun and let will done / Let will be done // Our politicians, our government, look the other way / The sun rises, each morning, to welcome a new day / It is a continuous flood / But remember... the sun, the light, dries all the blood.

**:WE HAVE COME TO PURIFY:** We have carried you all for far too long / The time has come to end your misery // We have come to purify / Rewrite history / Begin anew / Welcome the blessed horizon / We have come to purify // Open eyes see a primal infestation / This false propaganda and embarrassing vision // We have come to purify / Rewrite history / Begin anew / Welcome the blessed horizon / We have come to purify // A subhuman kind ignorance has made / We stand and scrape the flesh from our blades // We have come to purify / Rewrite history / Begin anew / Welcome the blessed horizon / We have come to purify // Then the people stood and looked at what had been purified and saw that it was good.



# BARRIKAD

When did you start BARRIKAD? Who's behind it? Can you give us some personal informations like your age, what you do besides music, what kind of impact starting BARRIKAD had on your everyday life?

**Per Ström:** BARRIKAD was started in 1998 by me and contains only me. I'm 21 years old and study to be a university teacher in pedagogics and sex instruction. But that is only on the surface, it's a "free" choice from me based on a force from capitalism to pay rent and food etc. I'm not saying that I will hate it, but nothing I would want to do 8 hours a day 5 days a week. Beside music I'm active in different revolutionary projects. I like to play different kinds of board/card/ table games. At the moment the favourites are Illuminati New World order (a card game that I'm ranked 4<sup>th</sup> in Sweden), Mah jong (that I have been asked to play European championship in) and Warhammer fantasy battles. We have started to play role-play games again which is great because I have missed it a lot for 2 years now. It could be described like a free form theatre. Some of my friends are game designers so it's natural environment. I like activities that make me the actor not a observer (like TV etc). I have done a noise/p.e/ambient zine called "Den Autonoma Verkstan" that was supposed to be in paper and contain a cd-r of each number. A so-called friend that had promised to print it for free didn't hold his promise. So a friend made a PDF of it and now it is send out in mails to everyone interested. It's in Swedish and focussed on Swedish music, with loads of leftwing politics. I think it will continue that way and some ideas have come up since the first number. I help to put up punk/hardcore concerts time to time. I like to read much, do music, fall in love and have wild sex or anything else that makes me live not survive. BARRIKAD has an impact on my every day life on many levels. I think about it and how I will channel my creative side and emotions through it, how I will interact it with others. I'm observant to my surroundings of sounds that I can sample and pictures that can be used for covers etc. I have got many new friends through it, an interest turns to a collab-track turns to a live show etc. But it's important to know that BARRIKAD in itself is not alive, it's me and I make my self alive through it. It's a tool that I have created and I will use it as long as it functions that way. We should all create tools and start building on many levels.

## Den ★autonoma★verkstan

★Projekt hat/PHCE★ ★Segerhuva★ ★Hetsjakt★  
★IRM/Skin Area★ ★Phantasma Deluxe★  
★!deal Recordings★ ★64 Revolt★ ★Krimljud★  
★Deutsche Deutae★ ★Fuk & God Let's Create★  
★människor utan musikmak  
är människor utan personlighet★

plus:  
De autonoma i  
Tyskland på 70-talet

Situationistiska  
Internationelen

Kampen mot värdet  
-kämpa tillsammans-

Numrets CD-r:  
Phantasma Deluxe

Was there any initial aim in starting such a sound project? What is your own approach of doing "power electronics" (in case this is a terminology you refer to)? How did you discover it? What are your favourite bands/projects? Are there any you could mention as having been, or still being, influential?

I was caught about the brilliance to reach different emotions and topics with various sounds. I have never understood how people can keep track of playing guitars and drums together. That's the fine piece of power electronics/noise etc. I have found a way for me to create music and I think that was the initial aim with it to start with and then take it from there to new levels. "Concept" for it came natural since I don't have any need to mirror back anything or take a role of something that I'm not. I'm not schizophrenic when it comes down to music. But I

understand others are as the most of them are as blank as the walls of the institution they came from. I understand if they want their music to be filled with an immanent meaning that break the streamlined formation in their life. My approach to power electronics is that I make P.E my own variation of it. As the same way my old industrial comrade said about the riots in Gothenburg (that rise as a reaction to the pigs constantly breaking human rights, remember they literal throw the first stone). He said the reaction that turned into a riot and to see the effects of it live was pure power electronics. We make all our own definition and we don't need a rule for a term that we have created. I discovered it through the same man that played various records for me and gave me a mix tape. My favourite bands in this genre are hard to make a list of but something like this: S.P.K, Death Squad/MK9, Survival Unit, Militia, Hetsjakt, Whitehouse, Brighter Death Now, Janitor, G-hörsturz. But in the end it is the Propergol record "Cleashaven". I have actually never listened through that record from track 1 - end since it's too good. I have never experienced a record that have that effect on me. S.P.K "Leichenschrei" is more like a red line through it. Those two records compete about being the top 1 record in this genre and I think they will do for the rest of my life.



Reading your insert text in the "Entropic Society" split 10" on Segerhuva, I assume you have your point against the main "industrial/PE/noise scene". Is it mostly the average lack of ideological context, consensual to some extent, conformism of it all you dislike, or is there something more specific, if you could develop this a bit?

The text to the split 10" is a declaration about the school as a control tool by the ruling class in every pyramid built society. Historical and still is and how that are reflected back to us in industrial noise/p.e scene. The title of the tracks stand around the text and the record it's based in a red line with the alarm clock starting the 10" and the TV ends it. It's the emotions from every day life. When I wrote it, it was most in dislike of the non-existing content. And it still does on a personal level. But now it's more focused about the people behind the band and how they act within this subculture (well it sure isn't a counter culture), not their music project in itself. I have started on a new article for Freak Animal that goes into this on a deeper level. It's called "Industrial culture in submission with itself". It's focused on how this subculture upholds the same kind of relations as ordinary society. You can sneak a peak of it, totally I think it will be up to three pages long. And this quote under is just a part of it.

### "Negation and Consumption Within Culture

So now, what are we going to do with the foundation that is free from Coca-Cola, Nike advertisement, we have all the potential in the world. Sadly many of us today become spectators in ordinary submission and role. A spectator of their own life and actions will end them up feeling as alienated to this as any ordinary mainstream life. Where the only satisfaction is to buy products that are tokens of something else. A classic substitute situation that we more then often fall into, absolutely including me time to times. Watch the few concerts that are held. Read in secret some mailing list of Cold Meat, Malignant or what ever you get your hands on from our imperialist agents in Iron Flame. As the social structure from our daily life goes on even in this anti-structure. Some persons automatically get a higher position. I'm talking about the record "bosses", the people that know the right persons. The ones that get the few releases of a special tape release, the super limited one-sided 7". As time goes the pyramid creates itself higher and higher as the social code continues. It's a cycle that we let happen, it's not genetic and if you are claiming this I would like to know how you measure it scientifically. The only measure method you are provided with is Another development from TESCO sold out lists. Maybe this isn't more than music. Maybe this is for you a reconstruction to a social club with a mutual admiration for each other, the right people a selective group that want groupies. Targeting others and me. Maybe you feel for the first time that you are in the centre, maybe you and your pumped up ego get

carried away and the Hollywood dreams can't wait. Maybe you forgot why you didn't fit in, in the first place with the disco-culture. Why you left it or got thrown out of it. Why you have always felt like an outsider. And now, as soon you get the chance you start to create the same kind of behaviour and build the same spaces between me-you-them-us, for your own benefaction as in the ordinary life. Capitalism have once again occupied or relations our dreams and infiltrated your egos with a Rock 'an' roll dreams. Even that MTV don't have a base to work from it still exist as a behaviour in our own structure that we not they created. People among us still uphold those kind of relations and will be prepared to fight for them as they depend on it. Afraid to let it go. They don't want to switch place with you. They don't want to be left alone in a crowd where no one recognise them nor confirm them as individuals but need others to take that role. What ever it takes to keep the head over the water and yours under. In a world build on oppositions it feel good to be a part of something that should be a reaction to it not a new formation of the same pattern. But rather a new constitution a new relation."

"We're from the free world."



"We're here to help you..."

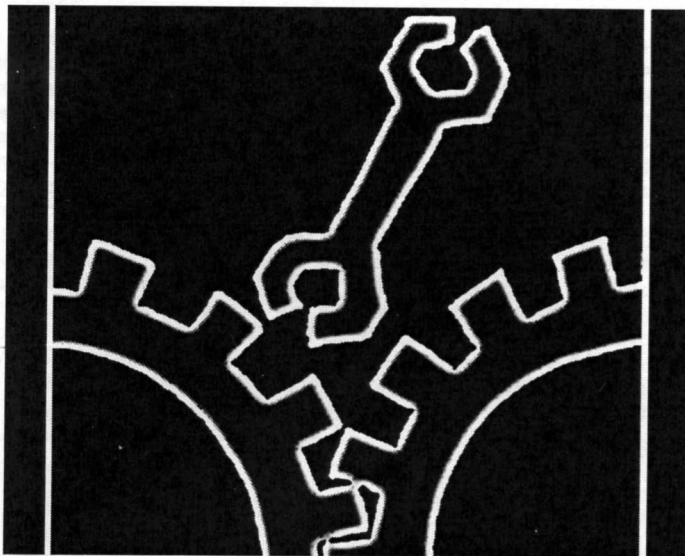
Which material do you use? How do you work with sound? Do you follow a certain line, process of construction when creating a track, i.e. having a clear idea of what you want to obtain finally before starting, or is it more instinctive than thought, is room left for improvisation or even accidents?

Accidents are the best way, I love when it happens. Not that I don't feel that I can reach what I think of but it's like the perfect situation when you by accident effect a sound and get the perfect piece for a loop etc. It's the same feeling that appears when come unexpected letters, records in the mail. I work digital and analogue and have no problem with it or value anything more or less it's often come down to what your economic allows and what level your thieving skills are. I like to work with one track at the time and let it take the time it takes. Often about three-five days. I usually know what kind of P.E I want to do and create sounds for its purpose. Sometime I have some voice samples that I want to add or a new lyric that I want to scream and then I build the track to be able to use it. Then when it's done I figure out a title for it.

Did you play live so far? If not, would you like to? If yes, when & did it turn out, did you enjoy it? Are you looking at provoking something in the audience if/when playing live? Are there specific live situations you'd like to indulge in someday, i.e. special performances, special places, an inductive or confrontational "protest" dimension?

I have not had any interest to play live since for 2 months ago when a feeling and desire of it appeared. Dan from Sewer Election has moved to Gothenburg now and we have talked about doing some live performance. As it seems now we will play on a local punk/hardcore show in a small local with many people. Mix sounds from the both bands to a 12-15 minutes track with space for live mixing. Buy cheap

microphones in maybe 12 different shapes and interact the public to scream together with us throw pedals etc. Meanwhile a video projection showing various riots. Provoking will come when I will play for an unpolitical public (read noise/p.e concerts). When I do so it will probably be focussed on animal torture that take place everyday and me with a mic upfront in peoples face. You will have no teeth left and will have to eat throw tube for the rest of your life you non-vegetarian/Vegan conformists.



You sometimes mention squats; do you squat yourself? What is it like in Sweden? Would you say that you feel close to anarchist beliefs? Does it have roots in a "punk" past maybe?

Squat in Sweden? After 24 hours they send the national strike force with helicopters etc and do an operation cleansweep of it all no matter what. I don't now if the radical movement in Sweden could handle that kind of repression right now. But I have been to squats outside Sweden and it's great. I think it's a great platform to work around, you have solved the living/rent situation many new doors open around that. It's important to protect liberated ground, there isn't too many safe ports left in this world. I label myself an anarchist but that's not the important aspect of it. It's just a short word for something more complex. I become critical from my punk/hardcore past but I can't say that I "found" anarchism through it... It's hard to say. Most of today literature that I read is post-structural, situationism and classic radical pedagogies.

I personally think that most "extreme-left" tendencies nowadays went less subversive, & are more integrated/domesticated by the liberal reality, because of this "alter-mondialist" (I'm not sure this is the right english translation, I refer here to Genoa, Gothenburg, Porto Alegre, anti-Davos,...) thing well exhibited in medias, or people like Noam Chomsky for instance. Also, I tend to think there's too much, if not just plain "political correctness", at least a too big influence of what I'd call "latin humanism" in revolutionary left-wing tendencies. Too many "antifas" with really intolerant behaviors acting like inquisitors. Too many pseudo-individuals willing to reign over their own small clique while they are supposed to criticise leadership. Too many of what's left of "old punks" now acting as teaching big brothers over younger generations. What do you think about such phenomena?

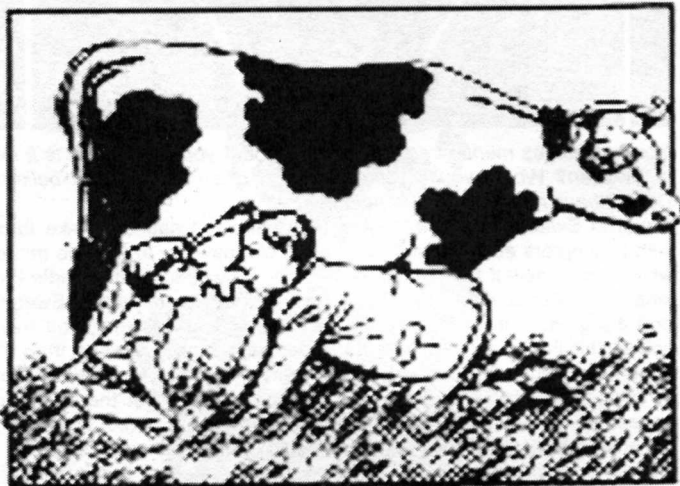
You mean the anti-globalisation movements have grown and many newcomers that aren't prepared to throw stones meanwhile Noam Chomsky appears on TV and the local call on the streets are not as in the 60's. "Occupy the factories, all power to the workers councils, abolish class society, abolish alienation, end the university, humanity will only be happy the day the last bureaucrat is hung with the guts of the last capitalist". And now it's more, big corporation are bad why does USA start war?... Well I think Noam C should be on TV and any where else. He is one of the brightest and nonbacking public figure in long time. We can just hope the middle-class stops doing that. But the most beautiful thing is when the "non-violent" protestors get beaten up by the police when they try to give them flowers and lose their pacific wives and hit them back. Many of these occasions happened in Gothenburg so we can only hope they stop standing in front of the corporation windows, read their Situationism and help taking back the streets. It's a problem that the repression from the state and capitalism tries to separate the left "intellectuals" of well-known newspapers from the masses. It will come to a point where they don't succeed with that and then not God knows what will happen. I have never said it was an easy thing to change the future. In the meantime we have to build our own anti-structures that we can breathe in. I have never been interested in political correctness in a structure built on opposition and not after either. Keeping hands "clean" is the religious role not ours. I say fuck and during it play Sutcliffe Jugend, Taint records etc. I know I have time



to times. About the pseudo-individuals you mention in different kinds are the same people I hate in this noise/p.e. scene, same kind of behaviour. It's the same as in "La Société du Spectacle", a sociological reaction to capitalism that occupies our relations and divides us.

*Do you have an active/direct involvement in things like e.g. radical environmentalism, A.L.F. actions & such? Are you vegan? What do you think about non-vegan/hunting/traditional/aboriginal communities who are still away from modern societies (for the very few of them that still exist)?*

I have always been involved more or less in animal activities since I gave up meat at the year of 16. Animal Liberation Front are one of those groups that in the future will be looked on as the heroes not terrorist as today, that I'm sure of. I'm a Vegan because I embrace Anarchism. You can't embrace something if you still act like a antipole to it. An other of my favourite group is Sea Shepherds that take down whaleboats around the world. But animal torture will continue as long as we live in capitalism, it will not be separated and it's important that people see that. It is a easy way to see animal exploitation and then see through capitalism as a structure. Animal liberation in itself is anti-capitalistic. Aborigines often value nature high and see them self as a part of the earth. Nothing that by some God given authority stands above it like we white people tends to do in our mono-cultural world view. I like their thoughts about many things and it's good that they exist as a alternative to this west world. But some good things don't justify a bad thing, it is and will always be murder of the innocent.



## MILK IS NATURAL ?

*Do you support violent direct actions? Which limits would you fix (at least to yourself)? Do you have insurrectional dreams?*

I support actions that fulfils its purpose, it have never been a question of violence or non-violence. And to that I have no limits and if I will have I'm not revolutionary anymore. Insurrectional? How can't you not be when this structure limits down you to a consumer and cogwheel?

*The so-called "misanthrope/humanist" dichotomy... Which side do you think you're the most on? What do you think an alternative to the present world order would be like, & then, don't you think that humanity should be reduced in number to reach this?*

It's hard for me to say how a future world would be when I haven't talked with the people in the autonomous commune. Imagine a whole country in squats and then we take it from there. If you are interested in alternatives and too shy to go to the library in risk to got caught in front of your friends with the "wrong" books. Then I recommend that you perches the Militia eco-anarchic manifesto book + live cd. It is the most radical that have happened in this subculture. And you can always claim that you bought it for the music if your self-image start to crumble in your social life. I think humanity should take care of the people that are alive and not aim on making more people. A meat eater takes up 20 as big place as a Vegan in food production resources.

*How do you view death?*

My father told me when I was a child that death was like a black hole that you looked down in. As the years go by the hole shrinks until it's something that seems more comfortable to go to bed in, to take long sleep. And at old age your are not afraid of it anymore. I think it's a nice and painted picture of my beliefs of it. It made me look on my grandfathers death with more calmed eyes and still does.

*Which place do you leave within yourself for "spirituality"?*

One of my favourite T-shirts is my "God free youth" one. And if he/she/it exists then I guess we have to be revolutionaries beyond our graves to. Look for barricades and loud p.e and you will find me.

*What has been the most important experience you've lived so far?*

Hard to say one. One of them is demonstrations I have been to when you know everybody has your back and that your are a force that can liberate each other throw it. What ever the corporate media writes about it you know and the others now and you don't care about trying to sell an ideology. A spontaneous collective appears inside the power structure of capitalism where all "normal" social interacting have turned to a new constitution, or as Proudhon said, "the spontaneous of the masses". That's one of the greatest feelings I have ever experienced. You have to live it to understand it and you have to have a heart to the left to feel it beat.

*What's in the pipeline for BARRIKAD?*

A split LP with Survival Unit called "Skummrask affärer as usual".

A split LP with MK 9 with the focus on Situationism.

A 7" or similar with focus on Animal Rights.

+ comp tracks.

*Anything to add?*

Ever seen the movies "Fight club" or "American beauty"? That is happening right now in various forms, join us now or die piece by piece in this Hollywood dream or the forthcoming fascist state that will take over when capitalism have empty this planet of everything. Then you have to choose. Fascism or Collectivism. Obey or communicate. I know where I stand, do you?



www.pnc-media.org  
barrikad@hotmail.com

(ad)

### JARL

parallel / collapsing [seger 9] CD

Erik Jarl is the sound genius normally found twiddling the knobs and tilting the amps in Swedish band IRM. This CD, titled "Parallel / Collapsing" contains the most recent solo recordings from Erik, and is a powerful example of his highly innovative music. The piece is divided into seven parts that seamlessly blend into a monolithic symphony of subtle complexities. Warm, yet sinister, electronics performed by a man who really cares about sound. "Parallel / Collapsing" is a perfect example of Jarl's musical sensibility. Definitely not to miss!

Price 130 SEK / 14 EUR / 18 USD (plus postage)

### BARRIKAD / DEATH SQUAD & HYDRA

entropic society | neurology 2 [seger 7] 10"

Barrikad is the sound of young Sweden. The raging youthful energy of anarchist noise as presented by Barrikad. Three tracks of splendid energetic white-hot scorching electronics dealing with the frustration and despair of what passes for everyday life for modern man in a consumerist society.

Neurology 2 is most likely the last of death squad's recordings. The most current name has changed to MK9. Hydra is Greg Scott who was also a member of the power electronics project Final Solution from New York. Vocals by G. Scott and electronics by death squad. Recorded in Poughkeepsie NY at The Space. The content is an audio document of aggressive and passive emotional extremes. From night time rants to letters left on door steps. It becomes an array of sound and audio suffocation as each item becomes cataloged and addressed. Extremely bass-heavy and dense electronics gnawing on the top of your vertebrae, a worthy conclusion to the saga of the criminally underrated genius of DEATH SQUAD. Wake up...

Price 100 SEK / 11 EUR / 14 USD (plus postage)

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## resources

Far from being exhaustive, this is just a short list of useful & worthwhile sources of information. To start with those that are getting rare these days, printed zines. The first coming to mind, & probably the closest influence as for my own publication, **DEGENERATE!** from Finland goes with a yearly rhythm that seems appropriate for "our" network(s) of activity. 3 issues so far. The amount of contributors is growing, apart from the founding coalition M.Aspe of FREAK ANIMAL & J.Mattila of KAOS KONTROL, a bunch of regular allies have fixed, also joined for this third issue by ex-publishers of now defunct zines, namely Richard Stevenson/ SPECTRUM from Australia, & Manuel Bauduin/BRUIT BLANC from France, as well as BARRIKAD & PRURIENT people. Latest third issue featured PROPERGOL, GLASS THROAT RECORDINGS, TABULA RASA, RRRECORDS, LAW, TERRA SANCTA, TOTE STADT, WARCOM MEDIA & R.X.PATRIOT, SICKNESS, ISOMER, Stefan Knappe of DRONE RECORDS & TROUM, KNIFELADDER, with an interesting overview of John Murphy's career, an essay on GENOCIDE ORGAN by Lina Baby Doll, an interesting writing by the Pink Noise Collective in Sweden (BARRIKAD-related), & 237 reviews. Upcoming fourth issue will feature SKIN CRIME/Self Abuse, BRETHREN, labels Spatter & Snip Snip, PEDESTRIAN DEPOSIT, NIKO SKORPIO, & much, much more. Simply indispensable. Persisting rumours of **FREAK ANIMAL** zine resurrection, less diverse than **DEGENERATE!** & focusing on power electronics & noise.

>>> Freak Animal / P.O.Box 21 / 15141 LAHTI / FINLAND  
www.cfprod.com/fa fanimal@cfprod.com  
>>> Kaos Kontrol / Poste Restante / 20360 TURKU / FINLAND  
www.kaos-kontrol.org info@kaos-kontrol.org

**ACEPHALE.** The reference publication for french dudes. Exclusively in french language so I'm sad for the non-french speaking lot that can't taste this goodie. Named as an homage to the philosophical quarterly & group of authors from the second half of the 1930's, involving Georges Bataille, Roger Caillois, Pierre Klossowski, André Masson, Jules Monnerot, Jean Rollin & Jean Wahl. Nowadays' ACEPHALE kollaborators are named Oberdada Hegelsturmführer, Le Christ Mutilé, Monsignor Alpha, Klaus Charnier, Kshatriya666, Baron Rommel,... It is close to La Nouvelle Alliance, label & somehow "network" around ICK & DERNIERE VOLONTE. The main sources of inspiration are Donatien Alphonse François de Sade, Friedrich Nietzsche, Boyd Rice; a good work of translation is provided, e.g. Answer Me! & Peter Sotos excerpts. Little anecdote about JC, ACEPHALE mastermind, whose middle finger was to be found in my mouth during the OPERATION CLEANSWEEP performance at "Deadly Actions V" festival; unforgettable. It's been a while without a new issue; nonetheless, there's meant to be one on its way, with SURVIVAL UNIT & CFprod. for the few I know, as well as an extensive compilation featuring unreleased tracks by most of the projects interviewed until now, THE GREY WOLVES, SURVIVAL UNIT, S.CORE, MACRONYMPHA, GRUNT, TAINT, DEATHPILE, ATRAX MORGUE, PPF, THOROFON, HIS DIVINE GRACE, TRIBE OF CIRCLE, DERNIERE VOLONTE, ICK,... All of this has been in preparation for long, maybe half-decomposed now; perhaps harassing the ACEPHALE crew with mails would motivate them again?

>>> http://cf.geocities.com/acephaleorg/index.html acephaleorg@yahoo.com

(ad)

### OCHU / TRERIKSRÖSET

#### uppbrott | pro-wm [seger 13] 7"

Another split, released in conjunction with the Segerhuva showcase at Fylkingen in Stockholm, april 2004. Treriksröset splurts out 4 minutes of frequencies totally out of balance for those in love with older times. Perhaps noise without content could be the right category? Well, shouldn't that be enough!? However, undoubtedly one of Sweden's most uncompromising artists today. The newcomer Ochu sits back and lets the loops do the talking. Lo-fi production and slowly moving, pounding, shredding tones is the order for the day. Somewhat dull actually. These two concerned gentlemen knows the deal and firmly grabs you by the balls. Please stay tight.

Price 50 SEK / 6 EUR

### BLOD

#### my beloved daughters [seger 6] CD

At last we are able to present this eagerly awaited CD by Sweden's most hardened sexnoise extremist. No hyperbole needed - if you are at all serious about noise and/or LOVE, you should get this. Guaranteed to leave your eardrums like a pair of flogged ass-cheeks...Sore, numb, and aching for more...

Price 130 SEK / 14 EUR

SEGERHUVA, Box 9202, SE-102 73 Stockholm, Sweden  
www.segerhuva.se

SEGERHUVA

**IKONEN:** is in german only as a printed version, with some (few) of the content translated in english on the website. Standing as a periodical for art, culture & lifestyle. It is mostly focused on cinema, philosophy, & aesthetics, with also an interest over our musical concerns here, deriving from friendship with Tesco Organisation & Loki Foundation mates. It is all very professionally layouted, published regularly, & has interesting contributors ("Nekromantic" Jörg Buttgerit e.g.). Nr. 3 featured articles over Emil Michel Cioran by Peter Sloterdijk (amazing), machine music & futurism, Ezra Pound, the metaphysics of Chaos, an interview with Stephen Thrower of CYCLOBE & formerly COIL, transgenders, JOHNNY CASH, couple reviews & so much more. Although I personally don't like the context & idea of cinema (still standing firm with the notion "realism against fantasies - better lived than seen - no distance" as implemented from profound influence of Guy Debord), & I don't speak german (thanks to M. for some translations), I still find **IKONEN:** something worthwhile & superior.

>>> Ikonen: magazine / c/o Marcus Stiglegger / Dwight-D.-Eisenhower-Strasse 3b / 65197 - WIESBADEN / GERMANY.

www.ikonenmagazin.de  
redaktion@ikonenmagazin.de

**JUDAS KISS** from perfidious Albion is less to my tastes as for the "styles" covered, publishers are very concerned with the "neo-folk" thing, whatever "post-gothic", & "fetish", but it's varied enough so there's anyway something to read. Issue 9 featured interviews with DIES NATALIS, Immanence Records, SPIRITUAL FRONT, WHILE ANGELS WATCH, INADE, STIMULUS, ULTRA UNITED, & some Ernst Jünger specialist, plus articles on Freya Aswynn, FIENDFLUG (yuck!), the history of Industrial Records, couple fetish pictures of Housk Randall, russian label ElectroSchock overview, & more, along with separate supplement with 134 reviews. There are a lot of records in common with my own reviews, with often different opinions over them. Issue 10 is out now, with an Old Europa Café special in the reviews section, & interviews with WHITEHOUSE, AESTHETIC MEAT FRONT, NORDVAGR, THE CARETAKER, FREYA ASWYNN, WALDTEUFEL, DERNIERE VOLONTE, DAWN AND DUSK ENTWINED, Old Europa Café, a biography of SPK, & more.

>>> Judas Kiss magazine / P.O.Box 44 / GLOUCESTER / GL4 5ZA / U.K.  
www.judaskiss.com judaskiss@freezone.co.uk

**SEKÜENCIAS DE CULTO** de España has been going on for twelve years, but ceases activity. As a 12<sup>th</sup> final issue, they propose a double CD compilation manufactured by Hau Ruck! titled "A Final Testimony" & featuring CAMERATA MEDIOLANENSE, HEKATE, HERBST 9, ICK, INADE, IN GOWAN RING, INSTINCTS, IRM, KARNNOS, NOVY SVET, OPERATION CLEANSWEEP, PROPERGOL, RAISON D'ÊTRE, SIEBEN, SVARTSINN, THOROFON, TORE H. BOE, TOROIDH, TRIBE OF CIRCLE, TURBUND STURMWERK, & WOLFSKIN (check the reviews section). Good bye farewell...

>>> Seküencias De Culto / Francisco de Llano, 6-10 / 46018 VALENCIA / SPAIN  
www.sekuenciasdeculto.com marcosalcocer@sekuenciasdeculto.com

**IRONFLAME** now, starting the web-only resources with the euro-standard net spot for getting informed about upcoming gigs, festivals, parties, as well as interviews, reviews, reports of media coverage, etc..., but only in german language. They have issued their own huge compilation too, a 2 LPs+EP+CD+book-set titled "Statement 1961", with APOPTOSE, ASMOROD, AUTOPSIA, BAD SECTOR, BEARER OF THE INMOST SUN, BELBORN, BLACKHOUSE, DER BLUTHARSCHE, CO.CASPAR.osp, CON-DOM, EX.ORDER, FOLKSTORM vs. MZ.412, GERECHTIGKEITSLIGA, THE GREY WOLVES + UNITED STATES OF HELL, HEKATE, ILLUSION OF SAFETY, LADY MORPHIA, LAST DOMINION LOST, NEGAPADRES.3.3., OF THE WAND AND THE MOON, P.A. BROWSE, PREDOMINANCE, REUTOFF, SARDH, SCHLOSS TEGAL, S.E.T.I., SIGILLUM S, SLOGUN, STADION DER WELTJUGEND, THOROFON, ULTRA, & VON THRONSTAHL. Quite a mixture, but okay, wide spectrum.

>>> www.ironflame.de order@ironflame.de



**GELUIDSOVERLAST** is a webzine I personally recommend for its up-to-date extensive news section, with labels, projects & so on sending their announcements directly to the message board. There are also couple interviews with Gaya Donadio of Hinoeuma/Operative Records/ANTICHILD/LEAGUE/HAG-SHADOW & John Murphy, CRANK STURGEON, IMBOLC from Portugal, & ENDICHE VIS.SAT from Lithuania, plus soon available more interviews with DESIDERII MARGINIS, LUCISFERRATO CATATONIA from Russia, & Ars Morta Universum a worth supporting collective from Praha in Czech Republic. For once the choice of interviewed projects & structures is original & seems to originate from sincere tastes. There are also regular reviews, a links section focusing on Belgium, concerts announces, a cheap prices mailorder, & a list of gigs & festivals promoters that seems reliable. Check if you haven't already.

>>> Geluidsoverlast / c/o Stefaan Almeida Coxarro / Van Stralenstraat 82 / 2060 ANTWERPEN / BELGIUM  
geluidsoverlast@freeworld.be www.geluidsoverlast.tk  
obscurus@freeworld.be

**AVERSIONLINE** emanates from Andrew of NEVER PRESENCE FOREVER, & it's a truly stakhanovist job. It mainly concentrates on reviews, there used to be many interviews, but since the website relocated they are nowhere to be found (or



is it that I am a second rate net surfer? It's likely...). Well, it's more interested in "metal", "hardcore/punk", "emo/indie rock" & other such monstrosities than anything else, but there's also an interest over experimental noise "and everything in between", so you can dig deep in the impressive amount of headbanging reviews & still find something worthy. There are couple things I don't like, the emphasis on "professionalism", all reviewed items are rated /10, & the set of rules to send your stuff to be reviewed, wannabe big official thing, but well, it is a big thing actually. & I must admit Andrew is among the best reviewers of today, as far as my knowledge & views go. Remembrances of the 80's, AVERSION(ON)LINE if with so-called "scene reports" could be web MAXIMUM ROCK'N'ROLL in a way.

>>> Aversionline / P.O.Box 5084 / RICHMOND, VA 23220 / U.S.A.  
www.aversionline.com andrew@aversionline.com

**FALL OF BECAUSE** is done by 4 different persons, so subsequent efficiency, among which Andrew of AVERSIONLINE. Recently started; more focused in terms of "styles" than AVERSIONLINE. Maybe the name comes from pre-GODFLESH band F.O.B.? Actually this could be the webzine closest to my tastes. Interesting interviews with WILT, PINE TREE STATE MIND CONTROL, CRANK STURGEON, Truculent Recordings, CONTROL, Dadadrumming, STEEL HOOK PROSTHESES, & AHLZAGAILZEHGUH. Massive, & I mean MASSIVE, amount of reviews, well descriptive, sensed. Many links. Site design is mostly b/w, simple & practical, which I like. To me THE webzine to keep an eye on.

>>> Fall Of Because / P.O.Box 5084 / RICHMOND, VA 23220 / U.S.A.  
www.fallofbecause.net devastator@fallofbecause.net

**WORMGEAR** involves, among others, Scott Candey of Crionic Mind label & GRUNTSPATTER fame. It is also a printed media, with an incredible print run of 10.000 (!); 11 issues so far. On the interviews front, there are over 50 of them on the site, latest being with LUASA RAEON & NOTHING, check too DEATH SQUAD, AMON, or SCHLOSS TEGAL, also interest over Black Metal (as seen on the staff photos & playlists) is strongly prominent, check CLANDESTINE BLAZE interview. Loads of reviews, a Portland Noisefest 2004 report, & a forum.

>>> Wormgear / P.M.B. 443 / 4110 SE Hawthorne Boulevard / PORTLAND, OR 97214-5246 / U.S.A.  
www.crionicmind.org/wormgear crionic@comcast.net korgull@charterm.net

**VENGEANCEMAG** is currently under construction. Check from time to time.

>>> www.vengeancemag.com

**RECYCLE YOUR EARS**, dedicated emanation of the Ad Noiseam label, will be back soon, a new version being actually finished. Once in a while check too.

>>> www.recycleyourears.com

**AURAL PRESSURE** features pleasant, quick & easy to read informative reviews, news on european events, a web radio to hear & rate tracks extracted from currently available records, & an extensive links section. A nice thing in here is the Cold Spring banner with a complete collection of credit cards on it.

>>> Auralpressure / 85B Upper Clapton Road / LONDON E5 9BU / U.K.  
www.auralpressure.com info@auralpressure.com

**EXOTERIC** in Italy has highly alcoholic volume of "industrialia - militaria, apocalyptic fiction & piombo movies". All of the news, reviews, gigs' reports are in italian, but still you can taste the english version of interviews with NAVICON TORTURE TECHNOLOGIES & DER BLUTHARSCH. Past printed issues featured SLOGUN, LINIJA MASS, THOROFON, CANAAN, AIN SOPH, FORESTA DI FERRO, AITI, a special article over the origins of neo-folk, that was 2003 issue still available, & 2002 issue was much less to my tastes, DAWN & DUSK ENTWINDEN, SPIRITUAL FRONT, MUSHROOM'S PATIENCE, their chief DER BLUTHARSCH, a special article over DERNIERE VOLONTE, & something about Corneli Codreanu, well definately not an issue for me, deleted anyway. There's also an interest over war & horror cinema.

>>> www.exoteric-zine.com info@exoteric-zine.com

**HEIMDALLR** in Switzerland go with "Eternal Europæ" sub mention; as far as I know, continents keep on moving permanently, so to see holy ETERNITY associated to some vague/speculative geographical notion irritates me. Refer to Husserl's entelechia so we could get to a closer common language. Same remark as for the JUDAS KISS, quite a neo-folk orientation, but the news section is very seriously kept up-to-date & the links department is impressive, comparable to Eternal Soul links list. Many interviews, if you are into neo-folk it's for you. Also an interesting "Art & Culture" section with bits & pics on Antonin Artaud, Louis-Ferdinand Céline, Jean Genet, Erik Satie, Edvard Munch, Victor Brauner, Bauhaus & Die Weisse Rose resistance collective memorial in Munich. They are preparing their own compilation LP to celebrate HEIMDALLR 5<sup>th</sup> year of existence; it will feature exclusive tracks by CAMERATA SFORZESCA (C. MEDIOLANENSE side-project), DARKWOOD, DECADENCE, DIES NATALIS, KARNNOS, LADY MORPHIA, REUTOFF, SONNE HAGAL, & WHILE ANGELS WATCH.

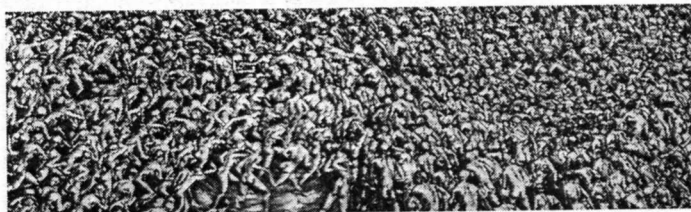
>>> www.heimdallr.ch stephane@heimdallr.ch

**VITAL**, STAALPLAAT related, provides a weekly dose of reviews & events annouces; mainly by Frans De Waard, but it involves others too. It's mostly experimental, improvisational, concrete, artsy & electronica oriented, but not exclusively, although some of the projects close to my tastes sometimes get awful, ultra-critical reviews. But a pleasant read anyway, & occasionally an opportunity to discover something different, never mentioned anywhere else.

>>> Vital Weekly / Acaciastraat 11 / 6521 NE NIJMEGEN / THE NETHERLANDS  
www.staalplaat.com/vital vital@staalplaat.com

**INDUSTRIAL.org** to finish. Official accents with such a name. Way too much data in there. No description, go & check yourself. Naughty shitworker in action.

>>> www.industrial.org moron@industrial.org



LEADING THE WAY TO AN UNHEALTHIER LIFE...

# KAOS KONTROL

*How old are you? What do you do besides musical activities? What kind of impact do these activities have on your everyday life?*

**Jukka Mattila:** I prefer not to talk about myself personally when talking about Kaos Kontrol, so unfortunately I'll have to decline answering this question.

*What has motivated you to start a label? When did you start? Which specific difficulties, if any, did you encounter then? Is it better now?*

Kaos Kontrol was founded in January 1999. The initial idea was to support the Finnish post-industrial and dark ambient scene which at that point was slowly starting to grow. There was no master plan behind it other than releasing material from Finnish acts that I liked and was in contact with. In those days there hardly were any labels releasing or distributing this kind of material in Finland, apart from Freak Animal Records and Some Place Else. I felt that it would be nice to do my best and support the scene by releasing some Finnish material, try to get it distributed outside Finland and in turn try to get some releases by foreign labels distributed here. Later on Kaos Kontrol has started releasing material from foreign acts as well, but the focus will always more or less remain around Finnish acts and artists. I don't seem to recall any specific difficulties back then and even if I encountered some, I think I was able to go past them with sheer enthusiasm and help and advice from people in the scene.

*Why did you choose name "Kaos Kontrol"? Can it be connected with eschatological beliefs you might have? It evokes a post-apocalyptic situation to me, when some structures, discipline, order have to be preserved so that all that is left of past societies would not entirely disappear... How do you view this coming chaos, "end of times"? Any interest for "survivalist" issues?*

Actually the name Kaos Kontrol originally came about out of the simple necessity to have a name for the label! Chaos and control were - and still are - two extremely intriguing concepts for me and by combining them I created a kind of a paradoxical moniker which nonetheless is fairly comprehensible when put into the context of the whole post-industrial genre etc. I mean, these two qualities are strongly present in the genre, be it harsh noise, dark ambient, power electronics, death industrial, etc. Later on I have connected some more personal connotations to the name which I don't think I need to discuss any further. Your interpretation was actually quite interesting since I've never thought of it like that. I've always seen that whole pair of words more as an ongoing cycle where the dominating quality is eventually overthrown by the other one. Controlling chaos is a paradox in itself. On the other hand, regarding the post-apocalyptic scenario you depicted, I'm not sure if I see anything in past societies worth preserving. The same mistakes will undoubtedly be repeated, but perhaps it would be better to start everything off a clean state. From the perspective of events during the past few decades, the end of times is so evidently at hand that talking about it is starting to feel boring. I must say I'm not enough informed about survivalist issues that I could discuss them here. It is a field of interest for me, though. Among countless others.

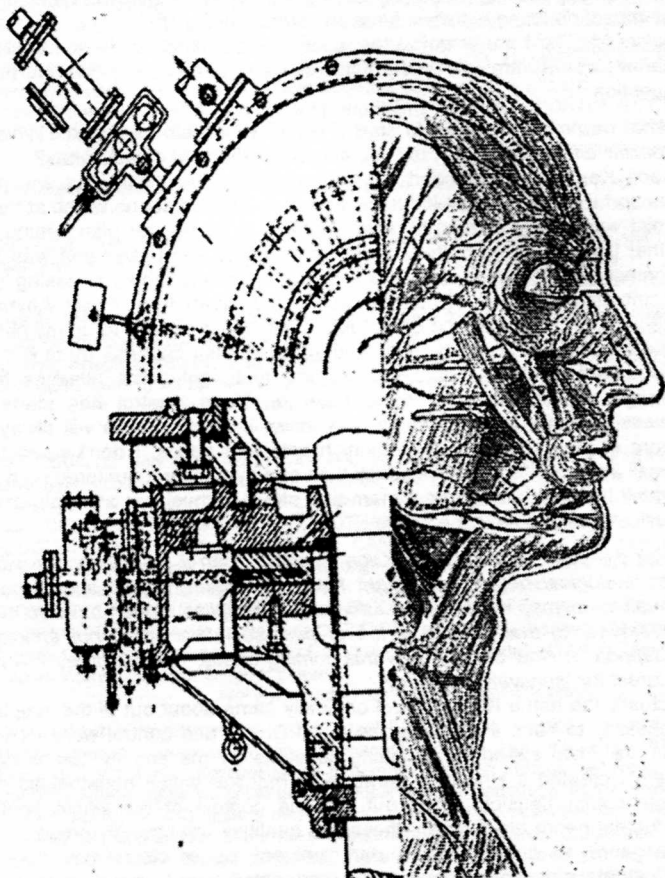
*Could you mention any other label, past or present, whose work you respect, which would have been of some inspiration & influence for you & which you would ideally like to evolve in same direction as?*

I don't think Kaos Kontrol would be here today without the support of Freak Animal Records. Mikko has offered worthy advice and support since day one. I also respect Freak Animal Records for the uncompromising and visionary work over the years, even though I wouldn't see it as a direct influence to Kaos Kontrol nor do I see Kaos Kontrol evolving in the same direction as Freak Animal Records. Another label whose work I've always respected is Drone Records. Stefan has managed to come up with a brilliant concept, maintain it and has released some truly incredible material along the way. It's also nice

to see him getting into Finnish acts as well with releases from Mnem and no Xivic. As I said, I don't see Kaos Kontrol going exactly in the same direction as any other label since I see no point in doing that. That's a quality that I respect in other labels as well; to clearly have a direction of your own and always strive to release good quality material.

*What would you ideally want to achieve in long time terms? Let's have this "dream" (rather nightmare) that majors & mass medias would start to interest themselves over obscure electronics, do you think it could provoke something in society as a whole?*

The best thing that could happen is that Kaos Kontrol would at some point finance itself and I could keep on doing good releases, ideally for a good selection of Finnish acts as well as a few foreign ones. I don't see Kaos Kontrol going into any more "corporate" direction since that would basically contradict with my view on this scene's purpose in general. I doubt "obscure electronics" - as you put it - will ever gain acceptance or even any notable attention among mass medias. I think it might be at its biggest right now with some of the larger yet fairly alternative music magazines covering acts like Whitehouse, Merzbow etc. Still I don't think it will become any bigger than what it is right now and if it does, I don't think it will be the same scene anymore. At that point there probably has appeared a counter-scene already representing the ideals originally presented in the post-/industrial scene.



*I think you have eclectic tastes. How do you decide what you'll produce on KVK & Nihil Market? Are you submitted demos, or is it mainly you approaching projects with offer in the first place?*

Choosing acts for releases on Kaos Kontrol and Nihil Market always comes down to whether I like the material or not. It's as simple as that. Thus far I've decided on releases in two different ways; either I've been acquainted with the act for a longer period of time and eventually asked them to do some material for me to release or I've come across such an interesting act that I've simply asked their interest in doing a release. None of the acts I've released have been chosen on the basis of demos - at least demos which I haven't requested myself. Nowadays I do receive quite a lot of demos, but unfortunately most of them are worthless. Often the people sending their demos haven't got a clue about what sort of material I'm interested in and send in some second-rate EBM or rhythm n' noise stuff. Needless to say my feedback won't be too positive.

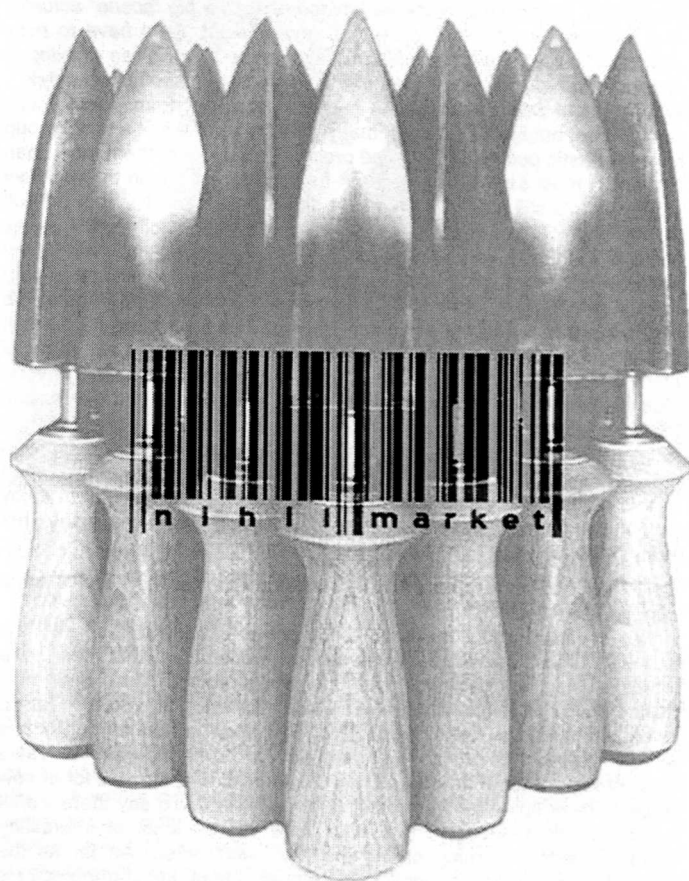
*Are there any projects you'd like to produce that you haven't already? What are your personal faves by the way?*

Of course it would be great to be able to release material from all the acts whose work you've admired for many years, but on the other hand it is always great to do releases for completely new acts in whom you have 100% faith in. I must admit that doing releases by Operation Cleansweep and Reutoff was great, but I'll definitely keep looking for new talents as well. Hopefully that becomes evident with the future Kaos Kontrol and Nihil Market releases. My personal favourites vary

from day to day and as a matter of fact I listen to an enormous variety of music all the time. Anyway, should I mention some of the most important names from genres more or less linked to Kaos Kontrol, off the top of my head I'd say Deutsch Nepal, Genocide Organ, Söldnergeist, Mnem, (old) Death In June, NON, Strom.ec, Inade, Maeror Tri (...), Brighter Death Now, Grunt, Con-Dom, Grey Wolves, (old) Current 93, Dieter Müh, Halo Manash, Linija Mass, Macronympha, Taint, Schloss Tegal, Test Department, Small Cruel Party, etc... etc... It's really difficult to name one or even just a few favourites.

*Do you fix yourself limits as for thematics, images, etc..., as for what you publish? Do you worship "extreme" material?*

There are no limits or boundaries when it comes to the artists' themes, concepts etc. The only thing I sort of require is that the artist is able to stand behind the material. I mean I have nothing against people doing "noise for the sake of noise" since that's a lot better than doing noise and sticking some extreme imagery on the record sleeve thinking that it then has content. I don't think I have released anything I would call too extreme thus far, but if I come across a project using extreme themes or imagery and they have a solid purpose for using it, I wouldn't mind releasing something from them. The strength in mere "shock tactics" has decreased a long time ago and now there needs to be actual content to really get the point across. Saying that I "worship extreme material" would be taking it a bit too far, but I admit having a fond interest in the more extreme aspects of the society, culture and media. I like to view things from a "cultural voyeur's" perspective, observing how things develop in the society and media in particular; eager to see how far people are actually prepared to take things.



*Why this "Nihil Market" sub-label? What are the main differences between KVK & Nihil Market?*

Kaos Kontrol is primarily concentrated on releasing CD and vinyl, but since I wanted to utilise the possibilities offered by the CDr format, I decided to form the sub-label, Nihil Market. The idea was to do good quality CDr releases from more known as well as still unknown acts and be able to spread their material to people at a very reasonable price. In terms of the genres and styles presented, Kaos Kontrol and Nihil Market are relatively close to each other, but the latter won't necessarily be as strict as Kaos Kontrol with the released material since releasing CDr's is not as big an investment financially. Working with Nihil Market has been slower than what was initially planned, but it will remain active and there will be new releases coming out. The original concept in terms of packaging etc. has been thought over, but it will still continue pretty much the same; three releases at a time and the packaging and artwork bearing some common elements to signify an ongoing series.

*What was your musical background prior to discovering atmospheric /dark ambient/PE, so-called "post-industrial" things? Which were the first of such projects you listened to & how did you discover them?*



I must admit that I discovered dark-ambient, post-industrial and power electronics at a relatively late stage, somewhere around the mid 90s. Prior to that I had been listening and more or less involved in the metal scene for several years, but eventually grew tired of its stagnated state and began seeking for something more challenging. At that point labels such as Cold Meat Industry were starting to make a name for themselves in the metal scene and that basically was my first acquaintance with this new scene. The first things I heard must have been acts such as Raison d'Être, Deutsch Nepal, Brighter Death Now, Ordo Equilíbrio, Aghast and even Mortiis (!), but as I began exploring the genre with great enthusiasm I discovered a lot of the more underground names and labels.

*All in all, what are the best & worst aspects of running a label?*

Perhaps the best thing is to be able to put out a good quality release and see people interested in it and respecting the effort. It's also great to be able to work with something that's important to you and give it something back in the form of new artists and releases. I think that's it to put it simply. The worst aspects might have something to do with the fact that every now and then, everything starts to feel too much like a job or a mindless routine. I mean, I wouldn't be running the label if I wasn't totally enthusiastic about the "music" or didn't enjoy listening to it, but sometimes even listening records can start to feel more like a duty instead of just something you do for "fun" or because you enjoy it. Then again it's quite easy to shake those bad vibes off by taking a break from all label stuff etc. and just concentrate on purely enjoying the music. Of course, there are things like the lack of time and money, but such things are usually just a matter of how you arrange things.

*I think that, for a country such as Finland, there's a big "scene" actually. Is it because you have long winters, few daylight, & so have to busy your time inside? Which would you say are the specificities of living in Finland? Would you move to another country if given the opportunity?*

Well, it might seem that Finland has a big "scene" from a foreigner's perspective, but I wouldn't call it that big. It's more like just a small group of enthusiastic people doing some projects and most of them more than just one. I must say that the "scene" has got bigger during the past few years, but it's still relatively small yet definitely vibrant. It's very difficult to say what makes Finnish people create this type of stuff. I guess some of the things you mentioned are true to some extent, even if they sound a bit stereotypical to a Finn's ears. The Finnish mindset is very unique compared to other European or even Scandinavian people. We like to keep to ourselves and when we work we tend to do it properly; that might be the reason there's not too much half-assed material coming from Finland, since it's usually well thought over before anyone else gets to hear it. Of course, there's a lot of darkness and depression in the Finnish character, so that must be one of the most important factors in making "obscure sounds" as well. I wouldn't have a problem with moving to another country if there was a good reason for it. I tend to feel pretty comfortable wherever I live, but on the other hand I enjoy the Finnish climate very much and right now don't have any reason not to live here, so I don't see a point in moving anytime soon.

*Could you please describe a bit the current Finnish "scene", & give some chronological line?*

I guess I talked about this a bit in my previous answer. Currently the scene in Finland seems really interesting. I wouldn't say that there are a lot of artists, but basically everyone who's doing it has their own distinctive style. Acts such as Grunt, Mnem, Strom.ec, I.corax, Hinegashi Bondage, Niko Skorpio, no Xivc and Tiernes among others all have a totally unique style and sound. As I said, the past few years have brought a lot of new blood into the Finnish scene and a lot of new projects have spawned from older ones as well, so I'd say there's a lot happening right now. I'm guessing there will be a lot of interesting Finnish releases coming during the next year or so. As far as the chronological line of the Finnish scene goes, I think the starting point is a bit blurry, but I guess it would be safe to say that Mikko A. and Grunt/Freak Animal Records had pretty much to do with the first stages of the noise/power electronics scene in Finland. So that was around the early 90s. Around the mid 90s a lot of new projects started appearing - well, a lot of them still had some connections to Mikko A. - and by the end of the decade there started to be closer connections between people and projects. There has also been an evident increase in audience during the past few years which can be seen directly in the amount of orders coming from people in Finland. Whether it will keep on increasing or it's just a passing thing remains to be seen.

*What about worldwide "scene"/network today? Are there aspects of it you don't like? Do you think it will continue to expand with more & more thousands of new projects & labels, or do you think it could reach a saturation point & stagnate (if not already)?*

I think it's only natural for a scene with such an enormous amount of acts and artists to contain both good and bad stuff. Unfortunately I must say that the more I hear new releases or new acts, the less I hear something that really has an impact on me. Then again - as I said - it's only natural and definitely nothing unexpected, so there's no reason to complain. It's really difficult to predict the future of this scene. I bet the

amount of new projects will keep on growing, but on the other hand I believe the material which these projects offer has already stagnated. I mean, maybe 90% of the new power electronics or noise acts keep repeating ideas that were originally made almost 20 years ago; and the same goes for any other genres for that matter. I don't have a problem with that, but it's a matter of how you make use of those old ideas and whether you use them in an inventive manner or not. When it comes to the aspects I'm personally not too thrilled about I would say that the overly hi-tech and computerised sound of some newer acts is something I'm not too big a fan of. I'm definitely not what you could call a purist, but that stuff simply lacks the power and "dirt" which I want to experience with this kind of music.

# iDEGENERATE!



*You're also co-publisher of "iDegenerate!" excellent mag. Genesis of this joint venture? What kind of relationship do you have with Mikko Aspa, is it above all friendly or sometimes getting short of turning to "professional"? Do you have sometimes disagreements as for what to publish or not? Who's "the boss" then?*

To make a long story short, around the summer of 2000 Mikko A. told me that he was planning on ending Freak Animal magazine. He was still interested in doing a 'zine though and since he knew I had previously been doing a more metal-related 'zine called Epiloq, he asked if I wanted to start a magazine which would be co-edited by Freak Animal Records and Kaos Kontrol. That's basically the history. By the time you're reading this, iDegenerate! #3 should finally be out after some serious delays. The fourth issue is already under work and as a matter of fact Mikko has decided to resurrect Freak Animal magazine again as well in a smaller format nonetheless and focusing exclusively on harsh noise and power electronics, whereas iDegenerate! Will remain a bit more open for other genres as well. I'll try not to talk too much on behalf of Mikko here, but I think Freak Animal #13 should be out by the end of this year. A year ago I was living in the same town as Mikko and back then we worked more closely with things related to iDegenerate! And other collaborations, but now as I'm living in Turku we keep in contact via e-mail and work things out that way. I don't think we've had any disagreements on what to publish or not, but we do talk about people we should interview for future issues, mostly to avoid choosing the same people for interviews. Nowadays we have a lot of good contributors writing for the magazine and that's good since Mikko and I tend to be quite busy with all sorts of things, so for each issue we pretty much do as much material as we have time and energy to do. No bosses here, if you ask me, ha!

*What do you think is the dullest part in publishing a magazine, or is it champagne & caviar all the way?*

The dullest part in doing the 'zine nowadays must be the reviews. It's pretty much the same thing that I mentioned when talking about the negative side of running a label, i.e. it becomes too much of a job. Listening to 10-20 records in a row - especially if they're stuff you're not exactly enthusiastic about - can become a real pain in the ass and the

enjoyment of listening to records is definitely not there. Perhaps it's also a bit frustrating to always face delays which can be caused by just about anything, but then again it's useless to stress about something you have no control over.

*Can you tell us a bit about Anon Plus?*

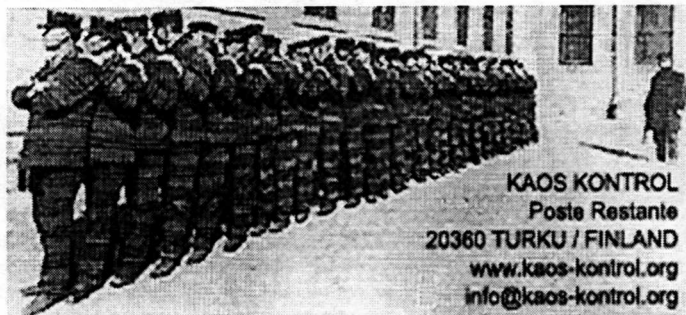
Anon Plus is the moniker under which I do some sound work. It's not tied to one style only, so it's pretty much up to what sort of material I want to do. My main sound sources are field and object recordings along with voice samples as well as the occasional use of guitars and vocals. I put the stuff together on a computer but don't use any computer generated sounds. Working with Anon Plus is pretty slow since I tend to have my hands full with other things and on top of it all I'm a bit lazy when it comes to creating new stuff. Nevertheless I have plans for future releases etc. so there will be some new material coming sooner or later. Thus far there has been one track featured on the "Don't Hunt What You Can't Kill" compilation on L.White Records and two tracks on the "Elegy 5" compilation on EE Tapes. Anon Plus was also featured on a few tracks on Grunt's "Last Grip To Sanity" CDr as a live collaborator. Future releases include at least a collaboration work with Alchemy Of The 20<sup>th</sup> Century which will be released on Nihil Market later this year. There are more releases planned, so stay tuned...

*What's in the pipeline for KVK & N:M?*

By the time you're reading this, Reutroff's "Reutraum II" 7" and Operation Cleansweep's "Deathcount" 7" are out and probably close to being sold out already. Next up is the debut CD release from I.corax which should hopefully be out by the end of the year. There are plans for releases after that as well, but it's too soon to speak any more about them. Nihil Market will return from its brief hibernation later this year with three releases which include a live CDr by I.corax, "Lain" by Kail (an up-and-coming Finnish experimental dark ambient artist) and the aforementioned collaboration work between Anon Plus and Alchemy Of The 20<sup>th</sup> Century. Hopefully the next three releases after that will be out in the spring 2004, but I won't speak any more about the names just yet.

*Any closing comment?*

Well, thanks a lot for the interview! Of course, anyone interested in Kaos Kontrol should go and check out the website or e-mail for more information. We have a constantly growing mailorder catalogue which can be found on the website as well, so be sure to check that out, too.

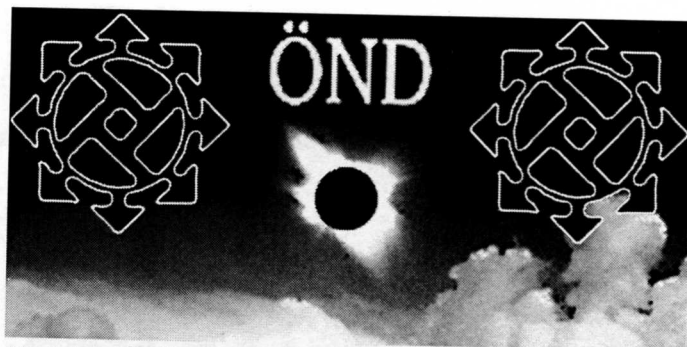


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*What does "Önd" mean?*

Nicholas Szumowski: Önd is Norse for breath or soul given to us by Óðinn/Odin. It is process and becoming, the breath of life. I would relate it to the Sanskrit Om/Aum.

*When did you start? How has it been going so far? Is Lee Tindall a regular or occasional collaborator & what's his role in Önd?*

Önd started in the spring of 1999 while I was going to school in Boston. I had access to a good amount of sound equipment and was able to finally record some ideas I had. At first everything was quite slow. I did not initially have the idea to release anything. At least not on a CD for people to listen to. It was more sound work and experimenting with equipment. Eventually I had musical influences in the sound and gave copies to people and sent some demos out. After some time with presence on MP3.com, Inner-Gravity picked me up and released the first cd. So the time between the first recording and the latest was about 4 years. Though the time between has been working on other music and projects and maybe being a little bit lazy. But over all it has been well. I get to perform live once in a while which is nice and record when I have time. Lee Tindall performs with me pretty much every live show but we also work on projects other than Önd together. He has many of his own as well. Lee is now one of my roommates, so much music will be coming soon we hope.

*Can you give us personal informations like what you do besides music?*

I am pretty quiet and boring and crazy and you know, everything. It gets tiring. I read a lot about math, science, thought and culture. I am very much into Japanese culture of present and past. Maybe it is cliché but I am very inspired by Mishima Yukio and other Japanese writers and artists. I went to art school for a year and though I have not gone for about four years now I still paint, draw and do black and white photography. I practice yoga, mountain bike and hike, attempt urban exploring. I also get very bored with everything very fast. Thankfully music and sound work is not just a hobby. I guess I do the same shit everyone else does... though I have secret projects I can not talk about. I also space out constantly and forget everything.

*Has your musical involvement modified your everyday life in any way?*

Yes, with improv mainly. Just open up and let it take you. Kind of like with Butoh. It changes like life changes, I guess there is not much to it.

*How did you discover atmospheric music? Your musical background?*

I do not have much of a musical background. Perhaps the typical American youth wanting to play guitar in a rock band. Though I did take some piano classes while in high school. As for how I got into atmospheric and experimental music... living in American suburbia I didn't have much access or knowledge about that type of music. Honestly I think it came with listening to death metal at a very young age. I had no concept of the scene and just thought the feeling of it was amazing. That led to goth music...and well you know how that goes.

*Are there any specific projects or artists that have influenced you?*

I like all types of music and they all influence me to some extent I suppose. I guess that is a typical response. At first it would be a mix of Vidna Obmana, Lycia, Steve Roach... A lot of Projekt stuff. As for now artists I feel I would most relate to are Coil, Hybrids, Psychic TV, Acid Mothers Temple, Rapoon etc. All of that ritual/trance kind of music... Of course those are the big names. I listen to traditional folk and ritual music from around the world as well. How could I not? It is more of what it is for and does than who makes it. I honestly feel sometimes I am doing a disservice by releasing music that is supposed to be true. I am negating the process by marketing it, making it into a product. But how would I know of it if that wasn't the case for most musicians?

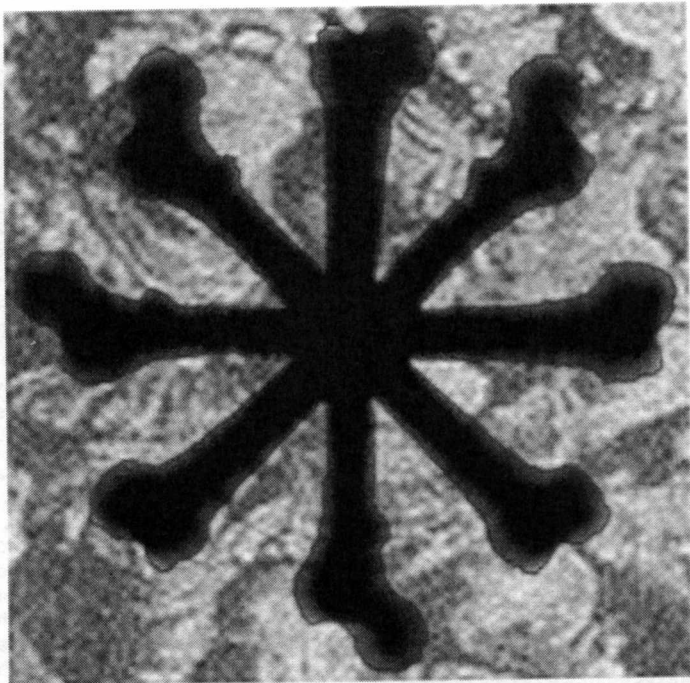
*Any other non-musical influences?*

Most profound influences would be my participation in Butoh, meditation, reading a lot on science, thought, human evolution and math. Again, everything affects me on some level.

*Which material did you basically use? Has it evolved ever since?*

I use samples recorded with a minidisc, synths both external and computer based, didgeridoo, bells, fx pedals, flutes, horns both brass and bone and of course much eq tools. Originally it was very synth and samples based but now I have more devices/instruments to work with and it gives it a much more organic feeling compared to the first album.





About this first album, why is it that the two first tracks seem that it normally should have been the last ones? Was it your choice or did it come from label or press plant?

Haha honestly I have no idea why the tracks are that way. I think the label wanted them first but for some reason kept the order I sent them in as the actual title of the songs... Who knows... Well I hope this came out ok. I am not too well at describing particular things and delivering them in a coherent manner.

I'd say there is a "ritual" feel in your music; does this aspect appear somewhere in the process of composing & recording it, i.e. at nighttime rather than daytime, altered states of consciousness, anything like this? Yes, well ritual has a large part in the music. I have to say though it is not ritual I think most people would presume. I do not believe in ritual dealing with any kind of spirituality, it is just more of a mental process, or lack there of. Ritual for me is being in the moment. There is no yesterday, no tomorrow, no this or that, there only is, the edge of perception without a thought process hindering the experience of being.

Önd sound is often at the border of being melancholic, sad & "dark" but remains "shiny" to some extent, subtle equilibrium is found; how do you view life & human condition in general? Are you satisfied with nowadays situation, might it be locally or broader?

I am only human, unfortunately, and I can see how sadness or darkness or anger would come through. That is not what I wish to express. I only would like people to understand the beauty of life. To be free of all processes that keep what we perceive to a minimum. I know most of us don't and never will. There are too many horrible people on earth to even enjoy life should we come to that realization. Though how should I know what life is and isn't? Oh, the beauty of belief/thought systems...

Would you say that you're aiming at some kind of purpose with doing Önd? Any "philosophy" behind it?

The philosophy is really just the message to live and experience. I don't know if the music conveys that at all because I go through that when recording and it probably does not translate to someone else completely. But that is the hope, I don't mean for the music to be dark because it really is the only hope I have left going into it. Though maybe that lack of hope is what makes it dark. Apologies to those who are depressed by my music.

How do you perceive death?

I think it may feel like that point between going to bed and waking up. You just simply do not exist anymore. Though when I was 3 or 4 I sat with my deceased great grandfather and had a conversation with him according to my family. What I really had contact with, I'll never know.

You have done couple shows already, as Önd as well as N.S.O. - did you enjoy them? Did you get any response or feedback from the audience?

I enjoy playing live very much. When it is mostly improv it comes out very well. Performing live makes more sense with what I feel about my music. The audience and space and everything reflects and changes. The last DFR fest we played came out a little bad because we prepared everything. And it just does not work that way with us. But playing live is bringing the free, in the moment recording process to the audience in real time. It's more intimate and more real.

What do you think a "perfect event" would be like?



A 10 days psychedelic drone noise trance inducing fest (hmm, that sounds very hippy to me...). And none of us will need drugs because we know how to let go of something that was never there in the first place and open up to everything.

Tell us about your other projects No Signal Organism & Circle Tempäl.

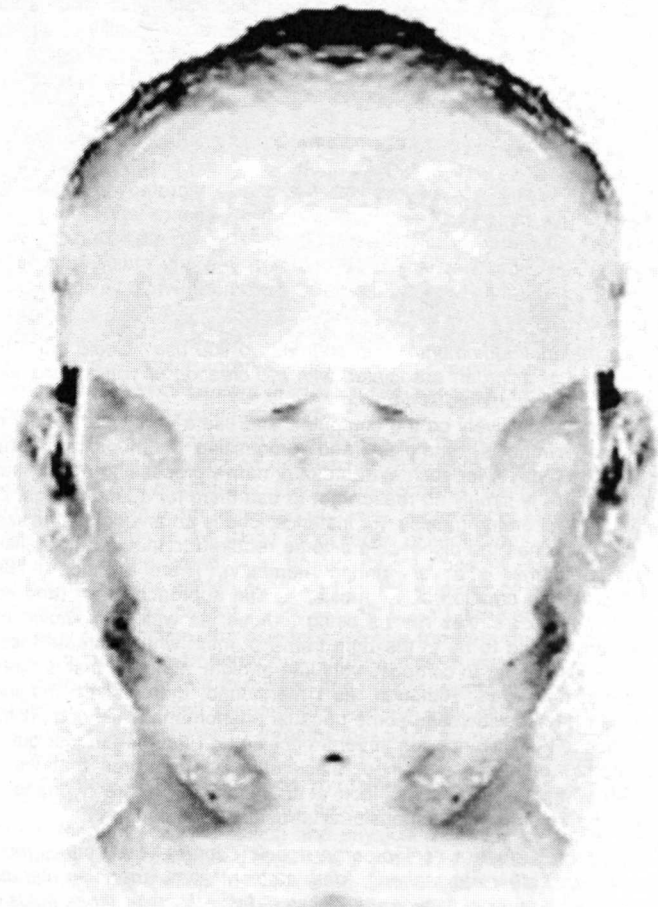
No Signal Organism is improv noise, I have recorded two tracks for that (that are on compilations) and it sounds horrible when on a CD. So, now it is just a live project. Circle Tempäl is the same as Önd, though with a more experimental and less musical approach. More tone, drone and experimenting with what equipment I have. It's probably just as unlistenable and boring as N.S.O.

What do you have in the pipeline?

The Önd track for the "12 Caesars" compilation on Somnambulant Records was finished, which came out last month in jewel case with some amazing portrait cards of the Caesars. Also have a new Circle Tempäl track on the Sheltered Shadows compilation via Burning Shirt Music. I am starting to work on some new sounds for Önd, though this is going quite slow, as is everything with me. Other than that, summer is coming so I think I may travel a bit, books are piling up so a lot of reading, we'll see...

Any final comment/something to add?

Some of this may have sounded serious, some of it may have sounded silly. It will not matter in the end so just enjoy what you have...



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*In case you aren't opposed to reveal a bit about your privacy, please let us know how old you are, what you do besides music, where you live, how you feel towards your neighborhood.*

**B.C.:** I prefer not to reveal much personal information about myself, for three reasons. First, there are the usual reasons of privacy. Second, the focus should really be on the project itself, I think, and not on the person behind it. I often feel as if I am merely the vessel through which this music passes. Third, such information really isn't very interesting—at least, not in my case!

*Your moniker evokes a galaxy name; is "Bestia Centauri" existing somewhere in our sky? What does it symbolize for you?*

Bestia Centauri ("the Beast of Centaurus") is an old and obscure name for what is now called the constellation Lupus ("Wolf"), near Alpha Centauri. I feel that I have intuited some sort of "Lovecraftian" presence in this region of the cosmos, and am attempting to open a nexion to it. Of course, others may interpret these words literally or figuratively, as they choose. As for other meanings and interpretations, the common tradition holds that the beast in question is a prey of the Centaur. This interpretation is, of course, incorrect. It is a sort of Christian-like of sanitization of the real meaning of the actual tradition, which links the Beast and the Centaur with what the writer and visionary Arthur Machen called, in a famous tale of his, "The Great God Pan". This "god" is not some benign, "New Age" pagan nature spirit: it is the totality of all that is. Those few who perceive the Beast in rare moments usually go mad: the English word *panic* derives from the Ancients' understanding of this idea.

*Are your musical activities having some impact on your everyday life?*

I've always subscribed to the Romantic - in the 19<sup>th</sup> Century sense of that term - notion that art and life should be integrated as closely as possible. Any form of art both arises from experience and, if it is well done, influences the experiences of others. Thus, to me, the dichotomy between "art" and "life" is a false one. So, yes, my musical activities both reflect and influence my life as whole, and in ways far too myriad to list here.

*Which material/equipment/sound sources do you use? Could there be some kind of a "ritual" associated with the creation of your music, like specific phases, altered states, e.g.?*

I compose exclusively on the computer, and use a very wide variety of software synthesis, samples, and processing methods. Personal computers today offer such extraordinary native processing power that, for me, there is simply no reason not to use them for sound design, as well as for recording (unless, for instance, one is an analog synthesizer fetishist who has the disposable income required to indulge that fetish, but that, to me, is a very boring mentality). There are no "rituals" involved in the creation of my music, as that approach to art (and so-called "magick") strikes me as being tedious, as well. It is, however, important for me to be in the right frame of mind when I create these works. I also prefer to compose very late at night, although that is rarely possible, nowadays. Although, as I mentioned, there is no "magick" involved, I have witnessed some unusual phenomena while composing this music. For instance, on several occasions, I have seen just out of the corner of my eye strange, black slug-like creatures that would vanish when I attempted to look at them directly. Mere hypnagogic phenomena, or an inter-dimensional intrusion—who can say?

*I think there's quite a contemporary music edge in your sound, more than in most other atmospheric, "dark ambient", ambient noise outputs. What is your musical background? How did you discover those fields of electronic music? Which are your favorite projects/artists, & are there any worth mentioning as being somewhere influential for Bestia Centauri?*

First, I should add that such authors as Friedrich Nietzsche, George Sterling, H.P. Lovecraft, Clark Ashton Smith, and Julien Gracq, or such painters as John Martin and Zdzislaw Bekinski, are as much a source of inspiration for me as are musical works. Also, I prefer to avoid the

term "Dark Ambient" in relation to my music, because I feel that, although it has some elements in common with that "genre", my work is mostly quite different from it. You're right, though, in that contemporary music has also been a rich source of inspiration for me. My musical background is rather different from most others'. To start, I'm older than most "beginners" in this field. As for "influences", my sources of inspiration derive primarily from the music that moved me in my youth. In my case, that means Pink Floyd's *Saucerful of Secrets* (the piece) and *Ummagumma*, Tangerine Dream's *Phaedra* and *Rubycon*, White Noise's *Electric Storm*, certain 1960's-era orchestral and choral works of Gyorgy Ligeti, and Basil Kirchin's *Worlds Within Worlds*. *Phaedra*, in particular, had a titanic impact on me. It was the first music I ever heard that used electronic music and "soundscapes" outside a rock music context. To my naïve but receptive adolescent ears, *Phaedra* sounded like a transmission from another galaxy by an entirely different life-form! A little later, during my university years, I also became interested in electroacoustic music; for instance, the works of Xenakis, Tod Dockstader, and the INA/GRM releases. My own musical "training" was as a teenaged electric bassist very much into "progressive rock" (Genesis, Yes, Magma, King Crimson, and the like), and forever seeking in vain kindred spirits in the little Florida town in which I spent my adolescent years. Then, around twenty-five years ago, I obtained an ARP 2600 synthesizer and dabbled in electronic music via analog technology, which was all that was available to "home-based composers" at that time. I was, however, put off by two separate limitations: that of the equipment, on the one hand (even though the 2600 was a very fine synthesizer of its type), and that of my time and finances, on the other. For these and other reasons, I abandoned electronic music - and music, in general - for many years. As an aside, I should add that, so far as electronic/electroacoustic/computer music is concerned, I am completely self-taught - with all the virtues and limitations that that fact implies. At any rate, after this Rip van Winkle-like sleep, it was only in the Spring of 2001 that I discovered the possibilities that today's more powerful, memory-laden, and less expensive home computers offer. With some twenty years of pent-up musical creativity to exorcise, I promptly went crazy! At last, I was able to create the sort of music that I'd dreamt of composing since the early 1980's, and now, for better or for worse, I am inflicting the results on the public!



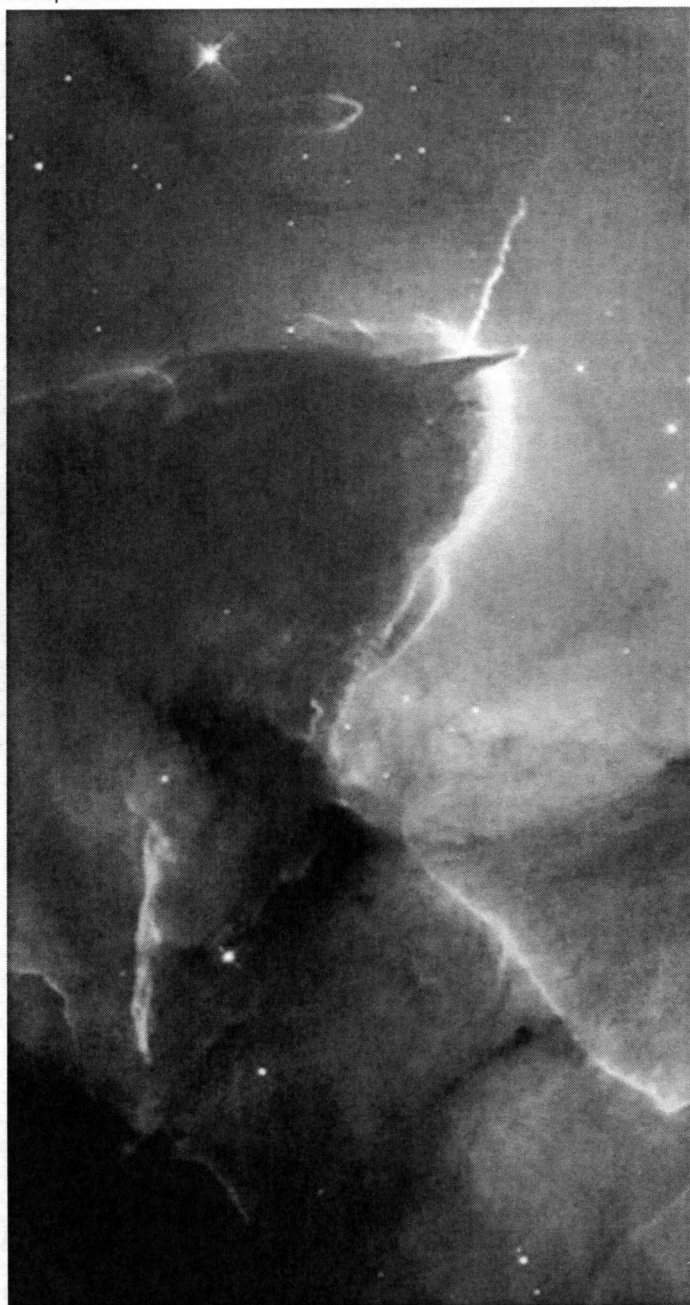
*There is often space, grandeur feels in your music too; do you have maybe non-musical centers of interest like sciences, astrophysics, that could interfere with creating sound?*

I'm not sure what you mean by "interfere"; is that the correct word? In any case, I am certainly no believer in "Scientism", with a capital "S", which is the new religion - or, to be more accurate - the new superstition of our time. Here, I am reminded of a wise statement of Mircea Eliade's: "The explanation of the world by a series of reductions has an aim in view: To rid the world of extramundane values. It is a systematic banalization of the world undertaken for the purpose of conquering and mastering it". That caveat aside, and although I approach them from a layman's perspective, the sciences intrigue me very much, especially, as you guessed, astronomy and astrophysics. I am also interested in the intersection of mathematics and music, such as the stochastic processes ("controlled randomness", where only certain outcomes of the random are allowed to remain) that were so dear to Xenakis, the sonification of data, and the like. I am fortunate in that, although I have no competence in such subjects, my father is an engineer, and he can explain them to me in ways that help me to incorporate them into my music. Algorithmic composition and physical modeling are other areas of musical composition and synthesis that interest me deeply. I also find fascinating the notion of sound in outer space. Of course, our conventional, causal physics denies that there can be sound in outer space, because sound cannot propagate in a vacuum. What if, however, there are other life-forms with an altogether different sensory apparatus from the human? What sort of "sounds" might they perceive in the outer cosmos? What types of "sounds" would the cosmic bodies make if they were propagated through the air? The music of Bestia Centauri tries, in its small way, to offer speculative answers to these sorts of questions.



*Philosophy? Occultism? Are you aiming at a purpose with B.C., considering that your music can have a mesmerizing, or even inductive, dimension?*

This is a very difficult question to answer briefly. In essence, my aim is consciously to understand and channel the Cthulhu-like emanations of Bestia Centauri (By "Bestia Centauri", I am here referring to a "presence" in that region of the cosmos, and not my causal music project) as a sort of "priest", or Earthly avatar or representative. Bestia Centauri is akin to Lovecraft's fictional Cthulhu, in that it "calls" those who are receptive to its nature. Its emanations are closely related to what the Traditional Satanist group the Order of Nine Angles ("ONA") terms "acausal" energy, a form of energy that is diametrically opposed to the causal energies that we perceive as a part of the tri-dimensional universe. The diffusion of acausal energy is necessary to the transformation of an elect few: Those who appear to be like other humans, but who are, in fact, demonic intelligences bearing the human form. This is what Nietzsche referred to as the Superhuman, a new sort of race - or, ultimately, species - altogether. For those who resonate to primal myths of chaos, to Lovecraftian vortices, to the secrets of dark matter, or to the interstices of interstellar chaos, my hope is that the music of Bestia Centauri will help in its small way to infuse them with degrees of acausal energy. Again, it is almost needless to add that I care not whether others consider these notions to be literal or metaphorical.



*Can you tell us about the Order of Nine Angles, that is the main source of inspiration of your upcoming "Self-Immolation Rite" CD?*

The Order of Nine Angles is a loosely knit group of Traditional Satanists. They claim a lineage that reaches into the shadows of ancient Albion. Because I am not a member of this organization, but am merely a sympathetic, though at times critical, "fellow traveller", I prefer to let the ONA speak for itself. Those who would like to learn more may

find basic information about the ONA here: [www.qulabe.co.uk/ona/](http://www.qulabe.co.uk/ona/).

*How do you view death? Any consideration of yours towards the idea of metempsychosis?*

Metempsychosis is certainly an interesting idea, as opposed to reincarnation, which restricts the notion of future survival to the human form. Any thoughts that I might have on this subject, however, would be purely speculative, and thus not worth offering. No one knows what, if anything, occurs after bodily death, and everyone must cross this particular abyss alone.

*How do you perceive nowadays life, modern society, occidentalism getting world-wide, human condition in general? What do you think decadence, a major chaos marking the fall of modern society, could be like? Would you view a reduction of global Earth human population as something positive?*

To be candid, except as a practical matter of daily survival, I have no interest whatsoever in politics, world affairs, and the like. My sole concern is the future of the type of life whose values I embody. The only trans-personal activities that engage me are those that help to keep alive the threatened spark that may seed the future *Uebermensch*. In other words, only that which is to follow *after* humanity is of any concern to me. Politics and the like have nothing to do with this. I will, however, say this: Not only would I regard a severe global reduction in the human population as a positive development, I would regard it as an absolutely essential precondition of any radical political change whatsoever.

*Are you satisfied with living in America? Any comment over some of the recent events medias surround us with (9/11, war on "terrorism", interventions in Afghanistan & Iraq, elections of new US president)?*

I lived in Europe many years ago - based in France, as a matter of fact - and, although it is certainly not Utopia (by definition, no place is), it was much more congenial for me than living in the United States. The vulgar materialism and jocular, illiterate ignorance of *L'Américain moyen sensuel* are certainly an irritant, but perhaps it has the same function for me as the grain of sand has for the pearl! As I mentioned, I have no serious interest in the socio-political matters to which you refer, so I really cannot offer an answer to that part of your question.

*Back to musical matters; do you feel like being part of some kind of "scene" or network? Which? Are there any aspect of it that you particularly enjoy, or on the other hand, that you dislike, get irritated by? Am I part of a scene? Most emphatically not! "Scenes" are for sheep.*

*Have you ever performed live? Any plans of doing so? What should an event, festival, show of such music be like according to you?*

No, Bestia Centauri has never performed live, nor can I envision a scenario in which I would do so. For one thing, there is the lack of demand! To be more serious, performance is opposed to the ethos of Bestia Centauri. I conceive this project as an "isolationist" one. Whatever effects this music may have are best experienced alone. The notion of music as an excuse for socializing is one that somewhat annoys me. The social arena in general is really is not my area of concern.

*How do you see the future of experimental electronic music & sound technologies?*

With the ever-increasing processor power of home computers, I foresee even further growth in the area of home-based music systems, and an end to the stigma attached to so-called "hobby studios". Software synthesis and processing will continue to increase in popularity as operating systems become more stable (Macintosh OS X, for instance) and processor power and memory become more affordable. Further development of esoteric synthesis and processing methods, such as sample granulation, formant wave functions, and spectral analysis-resynthesis, will occur, and will be made more readily available in real time. Of course, thanks in part to commercial companies, to academics and musicians, and to government-sponsored institutions, such as IRCAM and the GRM in France, new synthesis methods will be invented for Bestia Centauri and others to exploit!

*What do you ideally want to achieve with B.C. in long time terms?*

My aim is simply to continue composing music for as long as I feel "called" to do so. As for the work itself, although the comparison may seem banal, I suppose that a parental analogy is in order. I am far more interested in propagating memes than I am in propagating genes. My works are my "children", and I send them forth into the world to fare the best that they can. Like all "parents", I wish them success, and stand ready to defend them, where possible, but I realize that, once they leave home, my "children" must make their own way in the world. My ultimate hope is that they fare well, and that they help to create a few fresh fissures in the causal world as they go.

*What's in the pipeline?*

Keeping in mind the poet Burns's best-laid plans of mice and men: in the late Spring of 2004, Somnambulant Records will release my first CD (as opposed to CD-R), the completely new version of the ONA's *Self-Immolation Rite* that you mentioned earlier. Then, sometime in 2005, Somnambulant Records will also issue a full-length CD of more "typical"

- if one can speak of such a thing - Bestia Centauri works—i.e., music that is not tied to a particular purpose or to someone else's work, as in the case of the *Self-Immolation Rite*. This CD was recorded before the *Self-Immolation Rite*, but, for tactical reasons, I have decided to release it afterward. There is also a VERY old - so old that it now sounds strange to me - Bestia Centauri piece that is supposed to appear sometime on an Afe Records compilation entitled *No Abiding Places*, but that CD-R has been delayed for so long that there is no sense in speaking of it, at present.

*Anything to add, closing comment?*

My best regards to you and our readers, and thank you for your interest in Bestia Centauri.

[www.somnambulant-records.org/bestia\\_centauri](http://www.somnambulant-records.org/bestia_centauri)  
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#### A New and Numinous Art.

#### Order of Nine Angles

The reality of the present is that personal feelings, based on relationships, and the personal struggles and/or sufferings of individuals, have all been described by artistic means in the past two millennia or so. There are centuries of work concerning and created because of personal love and personal relationships - and the problems of ordinary living and society - in literature, music, drama and so on. What has needed to be said, written and expressed about such things, has been said, written and expressed by the many great artists of the past two millennia.

What is needed now is to build upon these foundations - to turn outward, and away from the inner world of the personal psyche and the world of mundane society. What is needed is to describe and express what is relevant to the next stage of our evolution, as human beings. This next stage is the stage of new adventures, of new worlds, of new ways of living brought through striving for a numinous and thus supra-personal goal.

The personal life should now take care of itself, if there is a numinous goal to strive for. In brief, the great Art of the past has enabled us to achieve an understanding of ourselves, it has brought us to individuation, to the wisdom of a genuine Adeptship founded upon the reconciliation of opposites. We have discovered and learnt to know ourselves, and have discovered the unity, the wholeness, which lies beyond the Shadow and the Self. We have learnt that we are both Destroyer and Creator, both Lucifer and God, as we have learnt the natural necessity of both these forces of creation, and destruction, and how renewal and re-birth proceeds from them. We now need to and should go beyond this, for anything else is unhealthy and a waste of life. It is also the negation of the work of those great artists which has allowed us this understanding.

Thus, there is no longer any need for those who desire to be great artists to endure or desire personal suffering to aid their development and their understanding, as there is no longer any need for individuals to describe their inner suffering, their personal development and their personal understanding through artistic means. What should and must be understood in the personal sense now can be rationally understood through an act of will - through a conscious understanding of the works of Art of the past two millennia.

There needs to be a whole new artistic movement - or many such movements - which seek to go beyond this personal understanding and which seeks to develop new forms of Art to express and describe what must be expressed and described in the numinous realm which lies beyond this personal understanding.

We need to free ourselves from the mundane world of the past, and achieve a real understanding of and a real balance with Nature Herself. We need to strive, to free ourselves of this planet of ours, at first in artistic visions and dreams, and then in practical reality as we reach out toward other planets around other stars. We need to dream great visions again, as we need to strive to make these visions real. Thus, do we need to become inspired by greatness - we need to dream of and create new civilizations, new aeons, new Empires to stretch ourselves in, to explore and discover, and to use to create an entire new species of higher beings who are fulfilling the promise of existence latent within them. In essence, we need to capture and express the numinous itself and mould that numinous through a unique work or works of Art.

Anything less than this is unworthy of us.

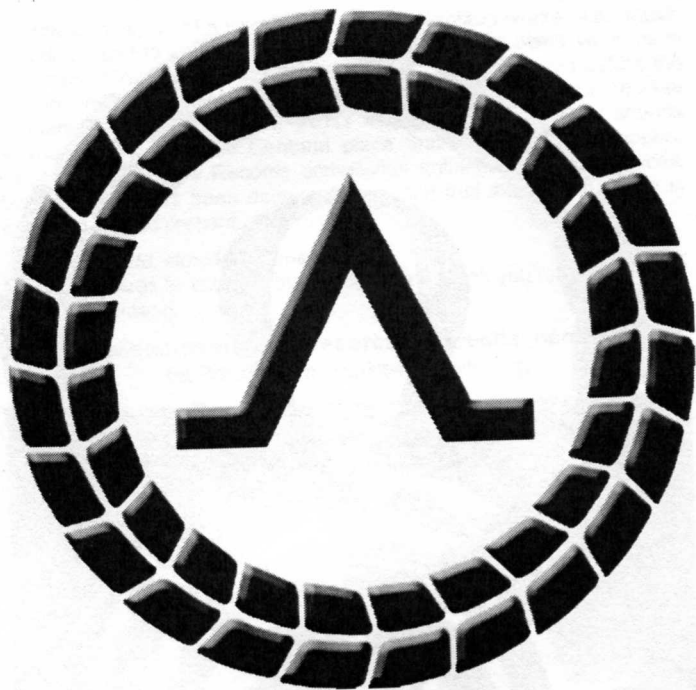


## SOMNAMBULANT

*What has motivated you to start a label? When did you publish your first reference? Did you encounter any specific difficulty getting it started? Why this name? Why letter Omega as logo?*

**Chris Donovan:** In 1997 I started playing around with a webzine about the occult, politics and philosophy. It was a conglomeration of my interests at that time; Italian horror cinema, Satanism, marginal ideology, esoteric philosophy, that sort of thing. Over time I discovered the works of Spengler, Evola, Nietzsche, the Order of Nine Angles and many others in a similar vein. I began to see the world from a certain perspective, concluding that there is a life-cycle to all things, including civilization itself, and that our current circumstance is that of the Kali-Yuga, an age of deceit and a slow-burning Apocalypse. Perspectivism gave me the freedom to cast off the chains of the "Enlightenment". What matters to me now is willpower and imagination, art and survival. This put me into contact with several individuals with similar interests, and as I came to know them a little better I realized we were all beginning to dabble in the area of experimental electronics, each from distinct yet overlapping perspectives. It dawned on me that this would be the perfect cadre for a label with a strong, unique sound. To that end I resolved to create and foster the development of my aesthetic vision. I wanted to have complete control over the presentation, atmosphere, identity and content. I wanted to create and promote art I considered worthy of attention. To make something that would stand on its own. So I put the idea to the group and met with some enthusiasm. The first release came in July, 2002: Tugend - "Optimism is for the Weak", a rather gloomy industrial affair with sterile white packaging. I very self-consciously chose for the label debut a work that was unapologetically loaded with "controversial" symbolism. It would immediately stake out artistic territory that's uncomfortable (to some). This I saw as a bonus. A bleak industrial album in a plain white wrapper, with samples from George Lincoln Rockwell and songs about Dresden, was sure to annihilate any pretense of commercial viability or general social respectability. More importantly, the album contained excellent "music". It was well received by all who responded and I quickly developed a relationship with several American and European underground labels/distributors. The biggest initial problem was production. I was very limited in means and I couldn't afford to contract a production house. You can't really produce an album, even on CD-R, for less than 600.00, even for a small run of 500 (Cafepress.com and similar produce-on-demand operations are changing this...). So production would have to be done one at a time, with a single CD-ROM burner, with artwork printed on a desktop printer, supplemented occasionally by batches secretly run off in the copy room at work after hours. It was very time-consuming, but produced decent results that looked clean and professional. To explain the name "Somnambulant Corpse": I see the world as a great sleepwalking corpse, its brain cold, its feet as yet unaware, shuffling along on motor control. We all live off the decaying flesh. One day even the feet will fail and the maggot-ridden edifice will tumble to the ground and fertilize the soil upon which it collapses. This possibility - of new growth from the remains of the old - is why I do what I do. The label name refers to this idea. We are artists who by turns mock, celebrate, rail against, and encourage the staggering corpse on its random path. The Omega letter is set within the imperial laurel-wreath. The symbolism is direct: the end is king. I see myself as a gardener after Epicurus, who in his own day saw his world slowly crumble.





*Why did you recently re-organize & change from "Somnambulant Corpse Recordings" to "Somnambulant Records"? What is the meaning of the new logo?*

On hitting the 2-year mark for the label I decided it was time to re-focus things. I felt that "Somnambulant" would be less restrictive as a name, slightly more abstract and open-ended. The underlying motivation remains pretty much the same, but I want to broaden the musical horizon to include some less-than-pitch-black forms of ambient and experimental music (trust me though, it will be anything but "new age"). I might also work more in the realms of power electronics and rhythmic noise. Finally, the change also marks an evolution in format; professionally duplicated CD-Rs and, come late spring, our first pressed CD. The old name never fit on the damn address labels either... The logo has only been stylized and streamlined, the symbolism remains the same as before.

*How old are you? What do you do besides musical activities? What kind of impact starting Somnambulant (Corpse) had on your everyday life? Do you think you could evolve to a point where collaborator(s) would be necessary or do you want to keep it "your own thing"?*

I am 33 years old. To make money I work as a computer artist making 3D graphics for video games. It pays well and allows me to at least use some artistic skills at my job. I come home, and work on the record label. This doesn't always make my wife very happy. Often it's hard to find the motivation to spend three hours assembling. One day I'd like to have some employees to play with.

*Are there any other labels that have influenced you in any way? Which are those you respect the most? Is there one main label you could to some extent say you "admire" & would ideally like to evolve in same direction as?*

Cold Meat Industry is probably the single most influential label for me. When I first discovered it, with the unique sounds coming from it at the time, it was a revelation. It was as if I had found a something secret, all my own, some secret fetish no one around me had ever considered. I want to be as powerful and unique with a very distinctive sound. I still continue to enjoy the evolution of Kammanik's endeavor. Soleilmoon was the gateway to CMI and many other labels I'd never heard of releasing music I had never imagined. I picked up the Manifold Records compilation "Endless 2" once without knowing anything about it, based solely on the cover art and the exotic-sounding track titles and band names. It too was a revelation that changed my life.

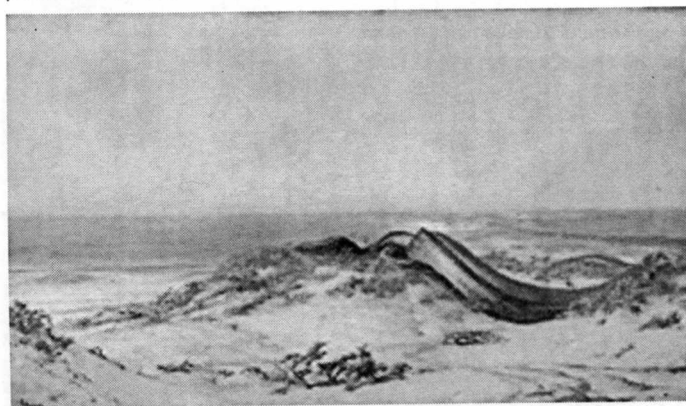
*I think some of your productions are flirting with contemporary musics (Bestia Centauri, Ellende, kNOW,...). What was your musical background before discovering "post-industrial", atmospheric, obscure ambient things? How did you discover those fields? Are there any projects, past or present, that you regard as essential & could mention as your faves?*

I have no formal background in music whatsoever. My mother however earned a masters in music theory, so I grew up with some awareness of modern composers in academia such as Schoenberg, Webern, and Berg. As a result I think I always had an ear for music that focused more on texture than anything else. My interest in industrial began back in the mid-80s with bands like SWANS and Einstürzende Neubauten. These strange new sounds culminated in a catharsis for me at a show featuring the band Stickdog at the Gilman St. Warehouse, Berkeley CA in 1988. After that I found sort of an aesthetic alliance between industrial music and my own efforts at painting and drawing. I dabbled

in creating electronic music several times over the years. Only in the last 3 years have I made a concerted effort to create in this medium. Essential projects: those I've already mentioned, plus Brian Lustmord, early Esplendor Geometrico, SPK, Tod Dockstader, Brighter Death Now, Throbbing Gristle, Zoviet France/Rapoon, Krystof Penderecki. Closer in time and space would be Murderous Vision, Exsanguinate, Robert Scott Thompson, Invercauld, Heath Yonaites, Inade, LAW, and of course all the Somnambulant artists... It's hard to make this list as the more I think about it the more names I would add...

*What is motivating your choices as for the projects/artists you publish? Would you say you follow a specific line for your productions? Your choices so far have been quite good & challenging I'd say, giving opportunities to new or not well known talents. Are you mainly getting in touch in the first place, or are you sent/submitted demos? Has there been maybe any "big-headed" project that you've approached who declined your offer because they're not interested in CDr?*

I receive demos, most I don't act upon. Once in a while though, something really good will come in from nowhere and catch my attention. I've just been very lucky. A few artists I have approached on my own initiative, most notably Post Scriptvm, which was one of the better artists in this genre to be found on MP3.com. I make my selections by instinct for the most part, when I hear something that sparks my imagination in some way. I look for things that organically fall into place and become something greater than the sum of their parts. It's simple but that is how it's done. Currently I'm very excited about an entirely new project that goes by the name of Marspiter (an honorific title for the Roman god, Mars), which arrived out of the blue on my doorstep one day. The music is pure neo-classical gloom, with a current of pagan sanctity running right through it and a very strong atmosphere. It's as if the ancient god of war has breached the centuries to announce a new dawn, choosing Marspiter as his channel of communication. By no coincidence it arrived just as the planet Mars was reaching it's closest point to Earth in 60,000 years. Also arriving in the middle of development of the impending 12 Caesars compilation, it seemed almost pre-destined. I am releasing the first full-length debut on CD-R this winter, entitled "Vigila". It's seldom however that there's as much serendipity involved. Sometimes I'll have a demo for weeks before it grabs my attention, and it will often. I've never encountered any "attitude" thus far, the few artists I've approached have been very accessible. I have had some preference expressed for the CD format over CD-R, of course, which is understandable. CDs are more permanent, although today's typical CD-R has a theoretical shelf-life of 50 years or more. CDs are taken more seriously with good reason. Anybody with a CD-ROM burner can produce a CD-R. This of course means a great many CD-Rs are released with very low or non-existent production values.



*Is the CDr format a source of limitation sometimes as for distribution & promotion? Are there any distributors who told you they don't take CDr's? Are you satisfied with the availability & coverage of your stuff worldwide?*

Yes, some distributors don't trade in CD-R format, but for the most part it has not been too much of a limitation. On the scale I am currently doing things it is not a limitation at all. With enough persistence I have been able to get Somnambulant releases carried by larger mailorder outfits like Cold Spring and Malignant, so coverage and availability are very good indeed, especially as I never expected it.

*Do you burn CDr's at home? Why do you mostly use DVD packs?*

I've invested in a robotic CD-ROM burner/printer that can burn and print directly on the discface automatically at the rate of about 50/hour. The reason for using the DVD case is two-fold, firstly because they do not crack and shatter so easily as CD-size jewel cases. Lastly they allow for a larger cover image without the cumbersome necessity of printing a tray-card (very tricky without a machine). I can ship one of these half-way around the world without any cracks or broken hubs. The downside to the DVD case is the size in regards to overseas shipping costs. The only thing left that's labor-intensive is the actual cover. Those I print on cardstock with an inkjet printer and cut to size with a heavy paper-

guillotine.

*Who's responsible for the choice of cover artworks: you, the bands, conjunction of both?*

Usually I put something together and then get feedback from the artists. Very often I will get ideas and some source art from the artist and go from there. Rarely the artist will provide the finished cover. This is one aspect I particularly enjoy, graphic design, so I usually ask for the job myself.

*Your first compilation, SC 004 "The Outsider", was themed on H.P. Lovecraft, & next compilation, som001, is about the "12 Caesars". Where do those themes emanate from? Any chance we could get some sort of booklet accompanying your discs in the future?*

The Lovecraft compilation came from Tugend and it seemed like an excellent idea. People were very enthusiastic about it and it was not hard to find artists interested in working on it and it came together beautifully. The 12 Caesars idea is mine, based on an idea I had a few years ago to paint a set of 12 portraits inspired by the book "Lives of the 12 Caesars" by Suetonius. It's an excellent read, and a fairly well known story. I never managed to get into the project but when I thought about doing it as a compilation several artists seemed a perfect match for certain personalities from the book. The brilliant yet arrogant politician and military strategist Julius Caesar, the first emperor and the one who first realized the weaknesses of the Republican form of democratic government is a perfect fit for the iconoclastic electronics of Exsanguinate. Tugend ("virtue" in German) made a perfect fit for Augustus, a relatively virtuous emperor who really put the nails into the coffin of the Republican system. Tiberius, the increasingly reclusive paranoiac would be rendered beautifully by the sickly drones of Murderous Vision, while the "mad emperor", Caligula, with his steady descent into (or ascent up to...) delusions of godlike power seemed readymade for the weird compositions of Bestia Centauri. Post Scriptvm, master of organic atmosphere and visions of human folly, is the natural match for Claudius, the stammering survivor of a family slowly murdering itself. Survival Unit, specializing in apocalyptic visions of cultural terrorism and extreme ideologies could cover the anarchic "Year of Four Emperors" (following the death of Nero) perfectly. And so on. Even the names of all these projects mirror the personalities I matched them with. I assigned emperors to the various artists dictatorially, of course. As for including a booklet, I'd like to in the future. With the 12 Caesars release there will be a set of cards, one per track, each with a portrait (drawn by myself) and some basic information on the artist.

*How did you manage to get Schloss Tegal featured on "The Outsider"?* Stephen Petrus (of Murderous Vision), who was already involved with the compilation, put me into contact with Schloss Tegal. Being an avid reader of Lovecraft, he was happy to contribute something and I was very grateful to have him on board.



*Are there any purpose, aim, hidden goal, even backed up by some "philosophy" or "ideology", behind Somnambulant? Not doing proselytism is one thing, but it's possible to convey stronger & non-conventional "messages" with subtlety too, like enhancing listeners' perceptions & inducing hypnotic & altered states for instance - any comment?*

Well, I've already explained the place I see for myself in the world and my artistic vision. Ideology to me is an opportunistic entity, deployed in pursuit of specific limited goals and as such does not interest me that much. Philosophically speaking, the Somnambulant aesthetic is one of self-conscious nihilism with perhaps a very long-range goal of artistic self-preservation. What exactly I'm attempting to preserve is what you hear when you play one of our CDs. Some of the work I release is very much "engaged" in terms of the eternal political battle of mankind, but overall I try to look at things devoid of everyday human concerns. If

there is a message to Somnambulant, it is this: all is not as it seems, all things are passing, look for the "numinous".

*Tugend, who was the first published under the banner of SCR & had another CDr later on, claims: "We act politically in order to fulfill our spiritual aims. We act spiritually in order to fulfill our political aims", while making clear on his website that his political belongings are in neo-fascist territories. Fully endorsed on your side?*

No, not endorsed, nor condemned. I cannot really comment on the political activities of Tugend (or lack thereof), but I'm sure if you asked him he would be quite happy to discuss the question. I will say I have the utmost faith in his intellectual honesty and ability. My interest in Tugend is artistic, and as long as he creates interesting art I will do what I can to support it. Speaking hypothetically where politics is concerned, even if we do not have exactly the same beliefs I'm more than happy to stand with him in opposition to the modern world until such time (after it comes crashing down) as we are forced into real opposition. Communists, Anarchists, Fascists and all the rest would do well to take this advice. Currently all they manage to do is provide an amusing circus of futility; one group marches while another opposes, essentially performing the job of the police and ensuring that nothing changes. For what it's worth, my perspective is one of cosmic disinterest, punctuated by emotional outburst of tribal self-preservation. The political struggles of the human world are as fascinating as watching the endless struggles of the insect world, and as pertinent to my ultimate goal.

*What do you think of the evolution of the "post-industrial" scene/network today? It seems like an explosion with galactic proportions sometimes, myriads of new projects with more or less qualities... Do you think it's positive, or isn't it pauperizing creation, lacking originality, repeating things that have been done already? Don't you think it's all too much linked with the wider availability & easier use of sound technologies?*

I think you can find mediocrity everywhere, the general trend in all areas of modern life is towards the lowest common denominator. That said, there is also real talent and imagination everywhere if you search for it. The "post-industrial" scene is probably a little better off than more commercially-lucrative realms. You need a certain amount of "growth" to keep the thing alive, but popularity is also the worst enemy. As soon as there's serious money to be made the focus groups come in and concerted efforts are made at manipulation and conformity. For some aspects of this scene that is not really a possibility, thankfully so. I doubt Whitehouse or anything resembling it will ever make it onto the "top 40". But I could be wrong, which is an intriguing thought. Technology has allowed us to make contact outside of the normally controlled avenues of expression and communication, while it simultaneously clouds things a great deal. Ultimately I think it is worth it. The deluge of information can be just as much camouflage for us as it can be a blanket for "a new dark age".



*Why did you create the "Death Aesthetics" subdivision? Do you think a project like i.e. Survival Unit wouldn't fit on Somnambulant itself?*

I planned on developing Death Aesthetics as a sub-label for harsher electronics and experimental metal. I later realized there was little point in doing so, and that it might even be counter-productive. So the sub-label is pretty much dormant. If I ever get back into the realm of weird metal I might use it again, as there does seem to be a division with many listeners drawing the line at anything connected to metal in any way. The promotional channels are also completely different, which is another reason for dropping Death Aesthetics.

*So, as a whole, what are the best & worst aspects of running a label?*

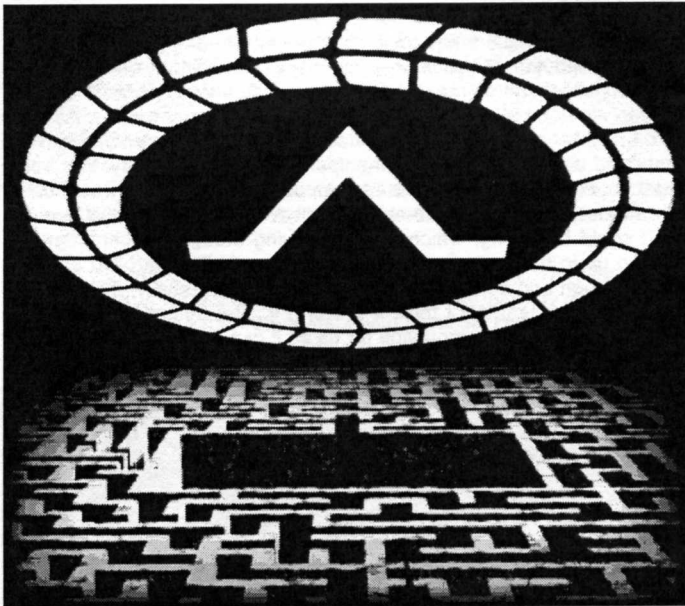
Best: getting to hear new music before it's been released by anybody, contributing to the development of some truly interesting work, and



having a sense of artistic community. Worst: delays, delays, delays. Tedious assembly work. Running out of money.

*What's currently in the pipeline, your plans for 2004?*

Up next is a split re-issue of Survival Unit's "Running on Emptiness" and Tugend's "Occult Transmission". Following that is a collaborative sonic interpretation of some Guerilla poetry from WWII. The artists are Dead Raven Choir and Never Presence Forever, the album entitled "Rozrywka Szwy Cisy". The music is quite perplexing, very metallic with heavily distorted cello and some strange vocals. Next is a full-length from Habeeb, "Il Cancelli Della Morte". This was initially released as a 20-minute 3" CD-R. Feedback on that was positive, the main criticism being the short length. So after discussing it with Larry we decided to flesh it out into a full length. Following that is another split with Ellende, Ze'rO-Sum, Axone and a joint effort from L. Kerr (Habeeb, Steel Hook Prostheses) and Doyle Findley (Invercauld). It's based on a theme of "Narrow Spaces" (also the title). A single 20 minute track comes from each project. Expect evocations of severe claustrophobia. Each track is site-specific; the trenches of Belgium, Dante's 8th circle of Hell, the Diros Cave, etc. Metaconqueror is the solo project of Steel Hook Prostheses member J. Stillings. "Banishment of the unforsaken" was originally supposed to be released on Odious Records but that fell through. When the demo came my way I immediately snatched it up as it's excellent. In late spring I plan on releasing the first glass-mastered, pressed CD on Somnambulant: Bestia Centauri's "Self-Immolation Rite". This title is originally from a recording made by one Christos Beest as an expression of the cosmology put forward by the obscure Satanic sect, Order of Nine Angles. It details a transcendental journey of self-overcoming through ordeal, organized into nine astral gates. This new interpretation is a radical departure from the literal narrative of the original, taking a completely abstract approach. Finally, select title from the back-catalog will be made available on the new pro-duplicated format. That about covers it.



*You're also creating sound under the Axone & Kuru monikers; explain those names please.*

Axone: "a usually long and single nerve-cell process that usually conducts impulses away from the cell body." - from Webster's. It's a very general idea, Axone is a conduit of expression. Nothing much more to it. Kuru is a word the Fore tribesmen of New Guinea use to describe the "laughing death", the human form of bovine encephalopathy (mad cow), referring to the final terminal stage of the disease when the victim is wracked by ataxia. The appeal here should be plain to see.

*As for Axone, what is/are your source(s) of inspiration? What material/equipment do you use? Can you describe a bit your creative process?*

Well it's hard to nail down really. A lot of the inspiration for Axone just comes from personal experience and watching old movies. A family member succumbed to terminal brain cancer last year after a long decline, which I'm sure has influenced a lot my creative output since then. I don't try to put any constraints on my work as Axone - anything goes. I use various techniques, field sampling, sounds from movies or documentaries, boxes of broken glass and old scrap metal. Anything. All tortured and manipulated in the studio. The process is 50% discovery and 50% creation, I'll experiment until I'm onto something interesting and then try to control it. For Kuru I try to maintain a specific agenda, both in concept and working methods. I rarely use organic sounds or samples with Kuru. I start only with tones and textures generated by simple, software-simulated voltage-controlled oscillators (VCO). The subject matter is always looking into primal human instinct,

primitive confrontation with the questions of existence. I only use software-synthesizers because they are both cheaper and more versatile. Their only drawbacks are a lack of tactile feedback and performing live (which I don't generally have any plans of doing). I use Triangle and Tassman primarily. I also run sounds through an amp simulator, Re-Valver, which gives me access to all kinds of classic tube amps and distortion. When I use samples I use a small battery-powered minidisc player/recorder and microphone. For control I use an Oxygen 8 keyboard/knob bank. The final work is always done on the computer with a combination of wave editors and multitrack studio software. I hope all this doesn't destroy the mystique but those are my tools. I haven't run into any major limitations yet, and I'm always on the prowl for new plugins. Technology provides a great deal of freedom in sound design, and it has developed to the point where it's relatively transparent with enough experience.

*Axone makes me think of Law sometimes, some others of Inade - wrong comparisons? Any other projects you feel close to & that could be influential?*

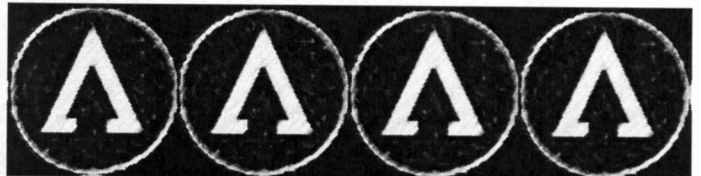
I think those are both excellent projects and they have influenced me quite a lot. I certainly aspire to the high standard they have set. Other influential projects are too numerous to name - though some of the fundamental ones include Lustmord, Brighter Death Now, SPK, and Deutsch Nepal. I get feedback from a loose circle of artists I keep in touch with; Bestia Centauri, Hollowing, Tugend, Önd, others. Mostly people I've come into contact with through the Somnambulant label somehow.

*What about Kuru? Has it been a one-time thing or will you continue under this name (obviously yes but I ask anyway)? Can it be considered as "Axone harsher side-project" or is it an entirely different entity?*

Yes in a way it can be thought of as the harsh side-project, my intention is to explore a more active type of composition with harsher textures. I'm trying to reach a fusion of ambient and noise that's (hopefully) greater than the sum of its parts. Kuru will continue, at least until a full-length CD I have in mind.

*Are you very prolific with your musical work? Any plans for publishing on other labels than yours?*

I work periodically, I won't do anything for weeks and then I'll sit down and work intensely for several days at a time. I need time to disengage myself and regain some perspective before I can tell if something is good or needs more work. For Axone I have several things planned. A 3" CD-R on Cyber-Blast, the label run by Larry Kerr of Steel Hook Prostheses who I've had the pleasure of working with lately. One third of a 3-way split, "Golden Age of Darkness III", with Ellende and Deconstructive Screwdriver Criticism on Beauty & Pain. A 20 minute track on the upcoming Somnambulant release "Narrow Spaces", with Ellende, ZeroSum, and Habeeb/Invercauld. A remix of Murderous Vision's "The Beccini" and finally a collaborative project called "The Great Despisers" with Marspiter. All that should keep me busy for quite a while.



*What has motivated the choice of kNow & Murderous Vision for split-releases?*

I admire their past work and the opportunities presented themselves. I feel akin to these projects as part of an American post-industrial scene; the music we make cannot be strictly categorized as noise, ambient, or industrial as it has elements of all three, sharing a common musical heritage. I feel the tracks on both of those splits compliment each other perfectly, I can't imagine them separately, and the sound is distinct from the European one. That's not to say I limit my horizon to these shores. In fact I'm on two upcoming splits with the multi-national, decentralized sound collective Ellende. But I certainly feel a certain camaraderie with kNow and Murderous Vision, especially since they both also run underground, DIY labels, The Rectrix and Live Bait Recording Foundation, respectively. I can see us working together in the future.

*Have you performed live so far? Is it amongst your plans? Which other projects would you like to share the stage with?*

As I mentioned I don't have any plans to perform live at this time. If I could find the time to devote to the idea I might consider it, but the nature of this music works against live performance in my opinion. I would never be satisfied with just sitting on stage opening files on a computer. It would have to be something improvised and unique. That or perhaps some performance art with a soundtrack composed specifically for the event.

*What's next for Axone & Kuru?*

Plans for Axone are outlined above. For Kuru I am working on a full-length but it is some time away from completion. I think the Great Despisers will be the most challenging project as I have never collaborated with anyone on this kind of project, and Marspiter is a very unique project with a strong sound.

*Any closing comment?*

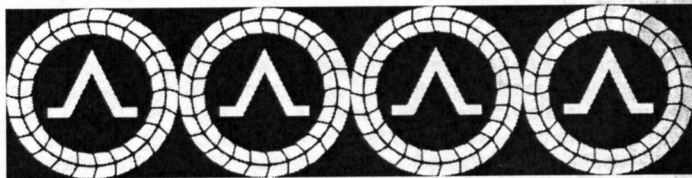
Everything happens at once, memories color the present and vice-versa. Change is a myth while we wait for infinity to come and wash over us in a tide. Nothing is resolved and the pain you want explained just stays there like a scar. Thanks for your interest and support.



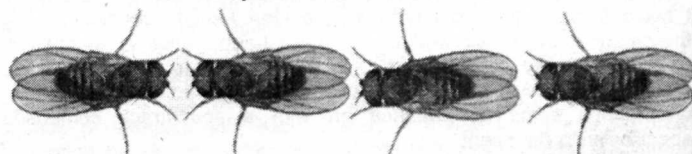
**Welcome to the garden...**

Blackened suns and decaying stars, the Putrefactio and the Nigredo: These are the rising signs that today govern the world. Entropic patterns transform themselves into spiritual labyrinths, at whose end Goya's grinning skeleton awaits us, writing "Nada!" in the stars. In such times, only one serious option remains: To accelerate decay and to create from it, to push that which is falling by presencing whatever elements of darkness and chaos shall hasten the end of this phase of the world's becoming. Such an undertaking requires a stomach able to endure the odor of the compost bed-sometimes even to exult in it-the better to exploit its magnificent fertility. Great courage is necessary, too, for those who dig too deeply shall uncover horrors. Such individuals, however, contain the seed of the Superhuman that takes root in precisely such soil, for they alone perceive a numinous effulgence in the phosphorescence of putrefaction. Like the alchemists of old, these aeronauts of the spirit see not only "the skull beneath the skin", but also the lineaments of a new kind of beauty: the transmutation of baser elements into higher truths.

In support of such a perilous cultural adventure, Somnambulant Records celebrates this transitional era of decadence and transformation, choosing music as its vehicle of subversion. As many have noted, music is the art that perhaps best externalizes inwardwardness, and thus directly articulates the inchoate strivings of the great Sleepwalker. Like painting, music requires only a particular sense as its interpretative medium. Here, then, the adverting ear shall discover a chronicle of both inner and outer transformations, rendered in paintings of sound-offered, however, only to those who can perceive the beauty of Heraclitean fire as it consumes the ruins.



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>>> check the special Somnambulant (Corpse) overview in the reviews section.

